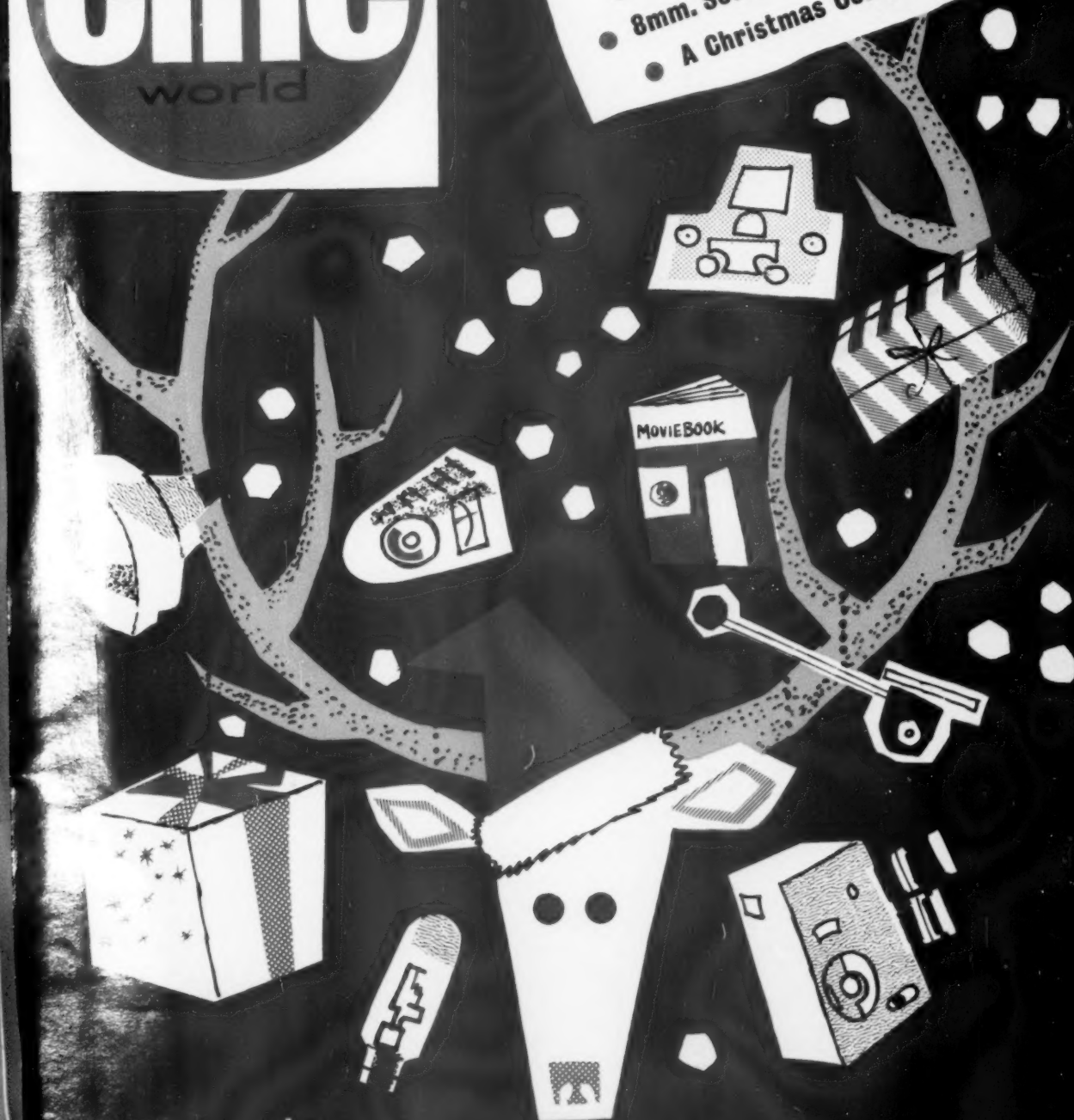




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8mm. Zoom reflex

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Winter Holiday*



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Whether it's winter sports or a sun-shine cruise, the EUMIG C5 is a marvellous holiday companion. Here is a cine camera you don't have to set for exposure, don't have to wind, (it's electrically driven!) See the picture bright and clear as you shoot. Take exciting 'wide-angle' stretches of scenery or zoom in to thrilling 'close-ups'—all at the turn of a knob. (10 to 40mm.)

For a professional looking movie record of a memorable holiday call and learn more about the C5 from your photo dealer—now!

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Pistol Grip £3.19.7 Holdall £5.11.11

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Winter sports equipment and clothing by PINDISPORTS, HOLBORN

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**SECOND-HAND EQUIPMENT at 127 New Bond St. includes about twice as much as shown here and our branches each have a good selection.**

## 8mm. CAMERAS

Nizo Exposomat. Rapider charger model—loads with reloadable chargers taking standard 8mm. double run spools, built-in meter, f/1.9 lens, filming speeds 16-24, with two chargers, filter, case. List approx. £59	£37 10 0
Paillard Bolex BB VS. Similar to BB model but with variable shutter to provide fades, with f/1.9 focusing Yvar lens, case	£50 17 6
Paillard Bolex DSL, three lens turret head, variable shutter, behind lens exposure meter, filming speeds 12-64 with f/1.8 focusing lens	£67 10 0
Paillard Bolex C8, filming speeds 8-64, single frame release fitted with Berthiot Zoom lens 10-30mm., f/2.8 with reflex finder	£72 10 0
Paillard Bolex H8, 100ft. spool loading automatic film threading, filming speeds 8-64, turret for three lenses, backward, reflex focuser, viewfinder adjustable for 6.5mm.-75mm. lenses with eye level focuser and 1.2mm. f/1.8 Yvar lens	£105 0 0
Bell & Howell 624, f/2.3 lens (Telephoto and wide angle lenses available) exposure dial, case	£14 10 0
Bell & Howell 605B, turret head for 2 lenses, filming speeds 8-32 with two T.T.H. lenses—1 1/2" f/1.9 and 1 1/4" f/1.9, case	£49 10 0
Bell and Howell Viceroy 665T, with three T.T.H. lenses—1 1/2" f/1.4 1" f/1.9, 1 1/4" f/1.9 lens	£67 10 0
Bell and Howell 172. Precision made, magazine loading with standard Kodak double eight mag. films, two lens turret fitted with 1 1/2" f/1.9 and 1 1/4" f/3.5 lenses, filming speeds 16-64, single frame release, case. Last list price about £125	£47 10 0
Kodak Eight—55, f/2.7 lens, interchangeable lens mount, case	£10 17 6
Kodak Brownie Automatic, f/2.3 lens, automatic exposure control, case	£30 0 0
Kodak Magazine 8, with two lenses, f/1.9 standard and 9mm. wide angle, case	£35 0 0
Eumig C3 (Grey), f/1.9 lens, built-in exposure meter, filming speeds 8, 16, 32, single frame release, ever-ready case	£33 0 0
Cima DB, f/2.5 coated lens in interchangeable mount, single frame release, case	£16 10 0
Dekko 128, f/2.5 lens in interchangeable mount, case	£12 10 0
Beaulieu M18B. Reflex finder model with Angenieux Zoom lens 9-36mm. f/1.8, five filming speeds, variable shutter, backward	£115 0 0
Kodak Zoom 8 reflex, latest model with automatic exposure control, f/1.6 Zoom lens, reflex focusing. Ever-Ready case. List over £130.0.0 Price	£85 0 0
Camex Reflex 8 C.R., built-in behind-lens exposure meter, reflex focusing, Angenieux zoom lens, 7.5/35mm., backward, filming speeds 8-32. With pistol grip. Excellent condition	£142 10 0
Zeiss Movikon 8C, built-in exposure meter, f/1.9 focusing lens, filming speeds 8-64, single shot; Ever-Ready case	£62 10 0
Eumig Servomatic, automatic exposure, f/1.9 lens, electric motor drive, case	£32 10 0

**7 DAYS APPROVAL** is allowed on equipment ordered by post, against the deposit of the full price, which is returned less postage etc. if goods are sent back in the same condition as supplied.

## DISCONTINUED 8mm. CAMERAS—REDUCED

Bauer 80b. Built-in exposure meter, f/1.9 coated lens, filming speeds 8-48, single picture release, cable release socket. List Price £55.19.2, reduced to	£35 18 4
Nizo Exposomat 8T, built-in exposure meter, f/1.9 lens, filming speeds 16 and 24, cable release socket. List Price £39.7.8, Reduced to	£29 17 6
Zeiss Movinette 8. 10mm. f/2.8 lens. Last list price £32.8.4. Reduced to	£17 6 3

## 16mm. CAMERAS

Kodak Special I, 100ft. spool loading into interchangeable magazine, spare 100ft. magazine, reflex focusing, filming speeds 8-64, variable shutter, single frame release. Hand crank for forward or reverse, extras include optical and reflex finders. With four lenses and case	£320 0 0
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## 16mm. CAMERAS—Continued

Bell and Howell 70DR. 100ft. spool loading lens turret and viewfinders linked for simultaneous rotation, filming speeds 8-64, critical focusing finder, Parallax compensation with 3 T.T.H. lenses 1" f/1.9, 1 1/2" f/2.5, 2" f/2, case	£167 10 0
Bell and Howell 240 EE "Electric Eye" model, fully automatic exposure control, 100ft. spool loading, automatic threading, filming speeds 8-4, case	£160 0 0
Eumig C16R 100ft. spool loading, built-in coupled exposure meter, filming speeds 16-64, Parallax compensated viewfinder, lenses 25mm. f/1.9 with wide angle and telephoto converters on turret	£130 0 0

## 8mm. PROJECTORS

Bell and Howell Lumina, automatic threading f/1.2 lens reverse, stills, rewind, Trufllector lamp	£45 0 0
Movilux 8B. 8v. 50w. lamp, 3 speeds 16, 18, 24 f.p.s.	£39 10 0
Kodak 8-500, 500w. lamp, power rewind, variable speed	£31 10 0

## 16mm. PROJECTORS

Specto Analysing Projector, 800ft. spool arms, projects double perforated film at 2 and 16 f.p.s., shows "stills" with film counter, case	£55 0 0
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## "C" MOUNT LENSES FOR 16mm. CAMERAS

Kern Switar 25mm. f/1.4 (earlier model)	£32 10 0
Kern Switar RX 16mm. f/1.8	£29 17 6
Kern Yvar 16mm. f/2.8	£18 10 0
Kern Yvar 100mm. f/3.3	£35 0 0
Kern Switar 50mm. f/1.4	£39 10 0
Angenieux 3" f/2.5	£36 0 0
Dalmeier (latest) 3" f/3.5	£18 0 0

Second-hand equipment bought for cash may be **EXCHANGED WITHIN ONE MONTH** after purchase for any other goods we have in stock, if returned in the same condition as sold.

## LENSES WITH SPECIAL MOUNTS

Zeiss Movigonar Wide Angle attachment with hood, viewfinder in leather case, for Movikon 8	£19 10 0
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Bell and Howell wide angle attachment for 200 EE and 240 EE Cameras	£42 0 0
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Pan Cinor 381 Zoom lens, 10-30mm. f/2.8	£53 0 0

## ACCESSORIES

Weston II cine exposure meter	£4 19 4
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## Bell & Howell—made in Japan

POURING FROM the factories of Japan Cine Equipment Mfg. Co.—50% owned by Bell and Howell of Chicago—are two new zoom cameras bearing the B. & H. brand. But you won't be able to buy them in this country, they are reserved for the Japanese market. Any models produced for export outside the Far East will not use the B. & H. name.

The two cameras are called the Duo Zoom and the Vari Zoom. The former is the more expensive and boasts automatic exposure control with a special system compensating automatically for against the light filming.

The lens has power zooming with a range of 9-27mm. and a maximum aperture of f/1.8. It is of the variable focus type with a fixed-focus lock if required. Filming speeds of 16 and 48 f.p.s. are



B & H Duo Zoom

provided together with a special "sports feature" position. By depressing the shutter release beyond the normal shooting position a filming speed of 4 f.p.s. is obtained and shooting need not be interrupted.



B & H Vari Zoom

AMATEUR  
CINE  
WORLD

# FRONT PAGE NEWS

The spring motor with manual ratchet winding permits a 15ft. run at full wind. The viewfinder is coupled to the movement of the zoom lens. A colour conversion filter is built-in.

The Vari Zoom is a simplified version with most of the features of the Duo Zoom but fitted with a fixed focus f/1.8 9-27mm. zoom lens and less complex automatic exposure control.

## Live TV Dead

THE NATIONAL ASSOCIATION of Broadcasters has reported that the American television scene is dominated by "canned" productions. Some 90% of programmes are on film, 6% on tape and only 4% are live.

## 60-Sec. Film Processing

DURING THE SUMMER, Associated British Pathe obtained interviews with winners of Continental Grand Prix for inclusion in Dunlop TV commercials on the same evening. By the time the film reached this country, only a few minutes were left for processing.

But no need to worry, ABP used Ilford RX film in special Kelvin & Hughes processing equipment, to produce a finished positive in 60 seconds. Previously Ilford RX reversal and Kelvin & Hughes equipment had been used for recording horse races. Its use for TV commercials shows that 60 second dry-to-dry processing is becoming an increasingly important aid for professional movie makers.

## Stopping a Rocket

UP TO 1,000,000 f.p.s. can be filmed with a new U.S. Navy camera which is used to time the ultra-high-speed action of a bullet in flight or detonated explosives.

## Panacolor

EXTRA ECONOMY and better quality results are claimed by a new Hollywood company, Panacolor Inc., for a colour film process which they are now perfecting.

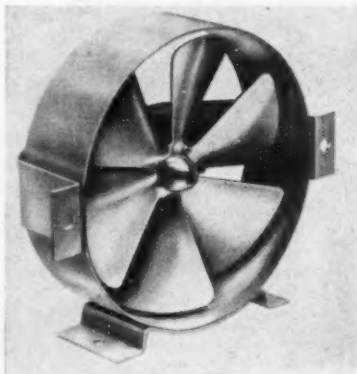
Instead of printing colour negative film directly on to a positive print film, the colour negative original is used to make three black and white separation positives which are then printed on to a special projection film by a "dye-coupling" method. It is claimed that this system is cheaper and also offers far greater quality control for 8 and 16mm. release prints.

## Bolex PI

IN OUR ISSUE of November 9, we mentioned the new Bolex PI Zoom Reflex. Cinex Ltd. inform us that the PI has a semi-automatic exposure system; with a cell that automatically moves out of its position behind the lens as filming starts, and jumps back as soon as the motor stops. It is also claimed that films rated at up to 400 ASA can be used at shooting speeds above 12 f.p.s.

## Silver Jubilee

PELLING AND CROSS LTD. of 104 Baker Street, London, W.1, celebrate their 25th Anniversary this year. To mark the occasion a special booklet has been produced outlining the history of the company, with many messages of appreciation from well-known photographic personalities. A copy of the booklet will be sent on request.



## Keeping Cool

JONES AND STEVENS LTD., of Littlemore, Oxford, have placed on the market an axial flow cooling fan, which is ideal for movie projectors. Although intended for sale to manufacturers, it will also be of interest to do-it-yourself addicts.

The unit employs a 6 bladed, 4 in. diameter fan, driven at 2,700 r.p.m. by a shaded pole 230/250v. motor. The air movement is 300 cu. ft. per minute. The cooling fan can be fitted vertically or horizontally, and can be used for either air intake or extraction by simply inverting the unit. Price is 27/6d.



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**8mm. KODAK MOD. 80.** Mag. loading, 13mm. f/1.9, at £13/10/0.

**NIZO HELIOMATIC 8.** 2 lenses, 37.5mm. f/2.8 Rodenstock Euron 12.5mm. f/1.5 Heliogon, with exposure meter, coupled directly with both lenses, by means of one aperture control lever. 8-16-32-64 F.P.S. Backwind, Parallax adjusting eye-piece, at £62/10/0 with outfit case.

**NIZO HELIOMATIC 8 TRIFO.** 2.8 Xenar 38mm., 1.9 Xenophan 13mm., 1.6 Heligaron 6.5mm., pistol grip, at £89/10/0.

**624EE.** F/1.9 at £24/19/6.

**EUMIG ELECTRIC.** F/2.7 Eugon. Battery Drive. £12/10/0.

**624 EE.** F/1.9, at £30/0/0.

**624B.** F/1.9, at £16/10/0.

**BROWNIE 8.** F/2.7, at £9/19/6.

**8mm. CAMEX REFLEX.** F/1.8 Angenieux Zoom. Backwind with frame counter.

**BELL & HOWELL 16mm. 200 E.** Fully automatic, 20mm. f/1.9 at £139/10/0.

**6in. 4.5 TELE KINIC "C."** £45/10/0.

**BOLEX D8L 1.8 SWITAR,** 1½ f/4 Dallmeyer, £79/10/0.

**16mm. BELL & HOWELL 240,** £149/10/0.

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- \* **FADE-INS**. The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
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## AUTOSET III ZOOM

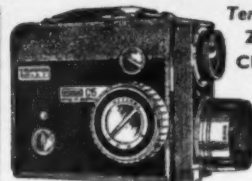
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(Complete with pistol grip and case)



Now Bell & Howell present the ZOOM model of the famous AutoSet. This new ZOOM AutoSet is really tremendous value—the price includes pistol grip and English hide compartment case. All the precision features of the world-famous AutoSet. F/1.8 haze corrected Zoom lens 10 to 29mm., optical Zoom viewfinder coupled to zoom lens. 3-way starting button, controlled motor—no slow down. Film speed 5 to 40 ASA. Built-in filter. Also manual exposure control.

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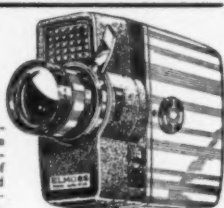


**Terrific New 8mm. ZOOM-LENS CINE-CAMERA EUMIG C5 ZOOM**

£119.1.1

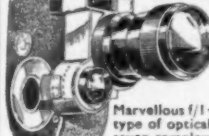
A tremendous new Zoom cine camera with fantastic f/1.8 Zoom precision lens (10mm. to 40mm.) giving electrifying zooming effect. Top definition all along the line. Through-the-lens reflex viewing. Fully automatic exposure control. Electric-driven motor for steady running. Complete with cable release, push-on eyepiece and lens dusting brush. A supreme Zoom cine camera. Pistol grip £13/7. Holdall £5/11/11. and 8 monthly payments of £14/7/0 or £24 DEPOSIT and 12 monthly payments of £8/10/6 or 18 of £5/18/9 or 24 of £4/11/3.

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Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 48 f.p.s. and single frame exposure—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 feet. Terrific f/1.8 Zoom lens makes your subject Z-O-O-M fantastically towards you. A really splendid movie camera.

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**Very fine 3-Lens Turret Camera MAX TRI-AUTO 8 £65.19.6**



Three f/1.8 lenses (6.5 mm. wide angle, 13mm. normal, 26mm. telephoto), with matching coupled viewfinder eyepieces. Coupled exposure meter gives perfect colour movies—sets all 3 lenses. Built-in fade and dissolve feature. Seven filming speeds, 8-48 f.p.s. Case included. and 8 monthly payments of £7/10/6 or **£7 DOWN** DEPOSIT £14 and 12 monthly payments of £4/13/3 or 18 of £5/1/6 or 24 of £5/0/0.

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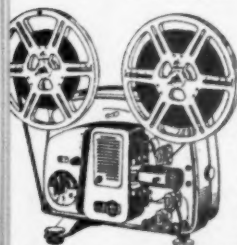
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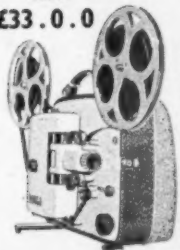
Just a slight touch on a button, and the Bolex 18/5 drops instantaneously from normal to ultra-slow motion (from 18 frames per sec. to 5). Now you can analyse any action in detail, watch the baby's first steps, etc. At 5 f.p.s. an ordinary projector would cause an intolerable amount of flicker, but the exclusive shutter of the Bolex 18/5 automatically shoots out six extra blades (making nine) and CUTS OUT FLICKER. If you want to re-run any part, just touch the button again, and you have INSTANT REVERSE PROJECTION. New "cool" lamp adds to extra-safe running, and sound can easily be added with the Bolex Sonorizer. Asynchronous motor with absolutely steady running speeds. 400ft. spool capacity. Beautifully streamlined design. The world's most advanced projector.

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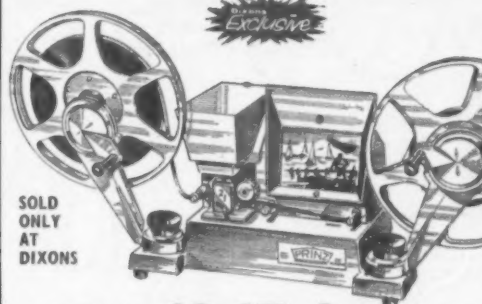
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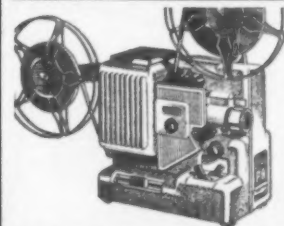
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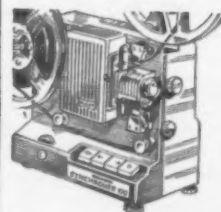
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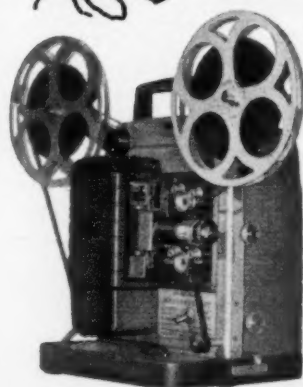
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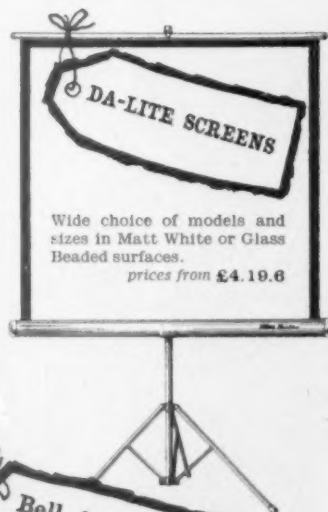
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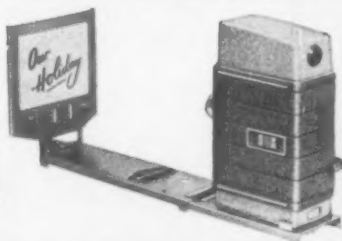
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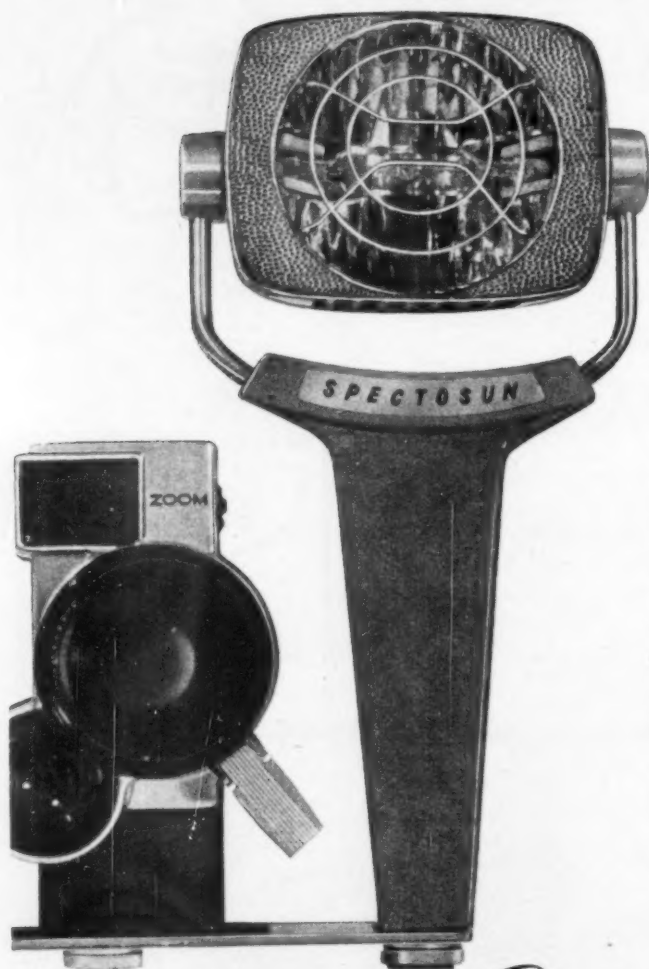


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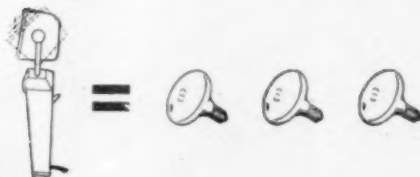
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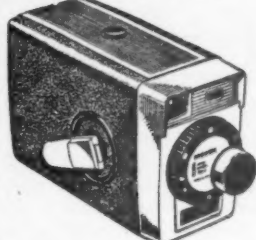
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IN THE WINDOW

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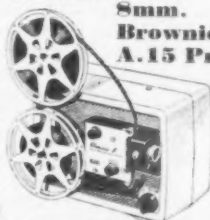
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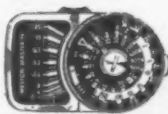
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### 8mm. EUMIG C5 Zoom Model



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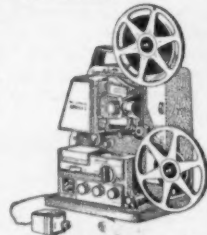
Holdall Case £5/12/0. Price complete with case is £124/13/1, or Deposit of £25/13/1 with 18 monthly payments of £4/1/0 or 24 at £4/14/11. Pistol Grip is £3/19/7 extra.

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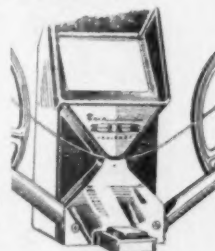


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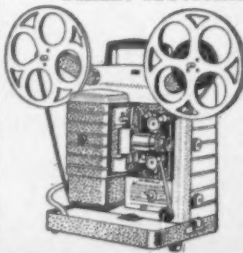


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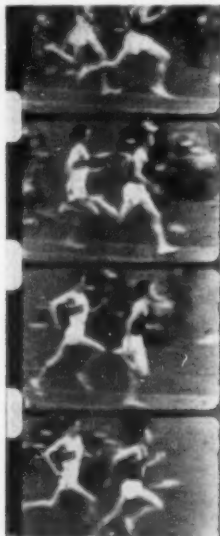
# Your

## COMMENT



### Definition and the Variable Shutter

I AM SURPRISED that no fuller mention is made by writers of magazine articles, reviews, and advertising copy of the advantages offered by the variable shutter provided on so few cine cameras.



G. Everett and A. Simpson in the final burst of a mile race. Although clearly distinguishable, limbs still show noticeable blurring at 1/70 sec.

There is one very important facility which never seems to be given much publicity—the provision of faster shutter speeds than the normal 1/35 sec. to render movement more crisply, without having to increase the motor-speed and thus impart an unwanted slow-motion effect.

Before I entered the "amateur cine world", my previous experience in still photography had persuaded me that, to overcome the most common obstacle encountered with small frames and big enlargements, the problem of definition, the most useful assets were a steady camera support and/or a fast shutter speed. Now, the cine worker, who has to tackle precisely this problem of huge enlarge-

ments from a tiny frame, is frequently exhorted to use a reliable camera support, but he hears little about, and has not much opportunity for trying the effects of, a fast shutter speed. Ideally I suppose, each frame in a strip of cine film should be a sharply defined picture on its own; and, as slow-motion shots (giving faster shutter speeds) seem to testify, overall sharpness can be enhanced by a briefer exposure. In fact, as any 35mm. still photographer will admit, there is no certainty of obtaining a sharp picture with a shutter speed under 1/50 sec.

Most cine camera owners presumably buy their cameras in order to shoot moving objects; and anything moving faster than a moderate walking pace is likely to show blurring at shutter-speeds below about 1/100 sec.

Perhaps my enthusiasm for faster shutter-speeds has a rather specialised origin, since it arises initially from an interest in filming the fast action of the rugby field, the tennis court, and the athletics arena. Nevertheless, remembering the emphasis on movement in cine work, any

serious film-maker might find an overall improvement in quality through more general application of the variable shutter, just as I have found in the particular case of sports sequences, where my own sharply defined figures (shot at 1/70th sec. or faster) contrast favourably with other amateur sports sequences I have seen, showing Chaplinesque athletes whizzing along with invisible arms and legs.

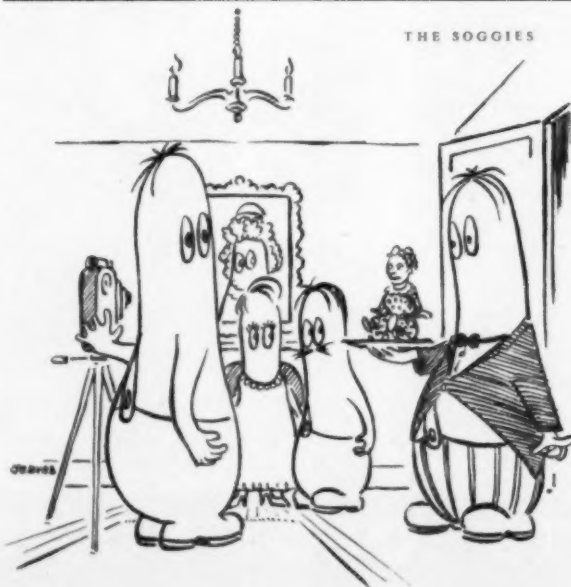
It seems disappointingly unimaginative, then, for manufacturers to omit variable shutters from otherwise ambitious models. I should welcome correction if I am in fact wrong in thinking that the variable shutter is not a very complicated—and therefore expensive item to incorporate in most cine-cameras. I can see that problems would arise in the popular coupled-exposure-meter type of camera, but such difficulties surely need not be insurmountable, and have obviously been overcome in at least one model on the present market.

Prestonpans, E. Lothian ALEX PAULIN

Although it is admitted that a fast shutter speed does give a sharper image, its disadvantage in cine is that it also tends to make the movement appear jerky—more like a series of still pictures than smoothly flowing motion.

In certain circumstances, such as training films for athletes, this jerkiness is a lesser evil than unsharpness and so a fast shutter speed is used. But most filmers are primarily concerned with producing a natural effect and are willing to sacrifice unnecessary sharpness to achieve this—the blur is essential to achieving smooth motion.

### THE SOGGIES





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- Specto Minipak :** 1/P Volts 200/250V. A.C. tapped in 10V. steps.
- Dimensions :** 5" x 3" approx.
- Weights :** Spectosun 20oz. Minipak 6lbs.

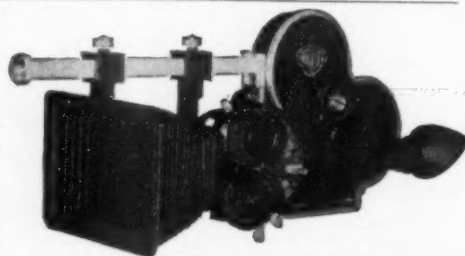
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# AMATEUR CINE WORLD

FOUNDED IN 1934

EVERY THURSDAY 1s 3d

Vol. 2, No. 46  
(Old series Vol. 26, No. 46)  
7 December 1961

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## GIVE ME THE SCISSORS

Which phase of film making gives you the biggest thrill? Many movie makers say it's the moment when a new spool has just come back from the labs and they switch on the projector to view it for the very first time. I'm afraid that part of it doesn't appeal to me at all. Looking at rushes - especially when I shot the stuff myself - merely gives me an empty feeling in the midriff, like waiting to see the dentist.

If the exposures are O.K., I experience a certain feeling of relief, of course. But whatever the material is like, I can hardly wait to get at it with the scissors.

For me the time of bliss begins when I make my first successful cut - particularly a cut on action where one frame either way can make all the difference. There is a kind of sensuous pleasure in this that is completely absorbing. The film that limped and wheezed its way through the projector on the first run through now starts to leap and sing.

If a transition that was planned in the script works out well on the cutting bench, that is a cause for quiet satisfaction but the keenest joy is to discover an unexpected kinship between two seemingly quite unrelated shots. This happened to me the other day when I was editing last summer's holiday film. The problem was to get out of a fishing sequence and into a market sequence without resorting to the tired old device of a fade which always seems to me like an admission of defeat.

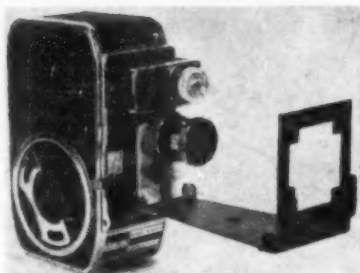
Suddenly I lit on a closeup of an octopus in the bottom of the boat that matched up perfectly with a closeup of a heap of aubergines on a market stall. Both had exactly the same gleaming, bulbous quality which may be a part of Nature's inscrutable plan to assist film editors or just a delightful coincidence. In any case, I blessed them for being so similar. They had made my day.

*Tony Rose*

## An ACW Guide to Christmas Gifts that will gladden the hearts of fellow cine addicts.

Fourteen shopping days to Christmas and the present problem is becoming urgent, but if you're buying for movie makers there is no need to fret. Here is a ready-made shopping list to suit all tastes and budgets. It includes nearly a hundred items, ranging from a useful blower brush at 4s. 6d. to a complete projector for just under £20.

If you hope to be on the receiving end of a cine gift, you could drop a gentle hint like drawing a circle around the items that appeal to you most, then leave the magazine lying about the house in a conspicuous position. This works best if you have remembered to clear up the off-cuts after your last editing session.



Arrowtab pocket titler



Waters pistol grip

# LET'S GO SHOPPING

## UNDER £5

**Small Blower Brush (J.N.28)** A combined blower and detachable brush for removing the dust and bits of fluff that always seem to find their way on to camera lenses. From Japanese Cameras Ltd. 4s. 6d.

**Arrowtab Pocket Titler** Suitable for use with any 8mm. camera which has interchangeable "D" mount lenses. The titler is fixed to the camera between lens and mount, thus automatically adjusting focus, while the title card is inserted in the frame provided. Very quick and simple to use. £1 14s. 6d.

**Amateur Cine Diary** Contains 48 pages of technical reference material, a 32 page exposure record, 16 pages of maps in colour, besides a double page space for each week of diary entries. From Fountain Press. 5s. 6d.

**Package Films** A welcome gift for any projector owner. Subjects range from Disney cartoons (in the Movie Pak and Movie Pakette series) to a newsfilm in colour of the Duke of Kent's wedding (from Walton Films). One company (Watsofilms of Coventry) is offering full length versions on 8mm. of the famous Chaplin trilogy, *The Pilgrim*, *Shoulder Arms* and *It's a Dog's Life*. The last named is the best buy at £4. From Adventure Films you can still get 8mm. package versions of some of the most



Cendor Unipod

popular Ten Best winners of past years, including *Watch the Birdie*, *The Battle of Wanganore*, *Coming Shortly* and *Short Spell*. Prices start at £1 2s. 6d. Finally, a treat for people who enjoyed the book, is *Elsa the Lioness*, available in several versions from Peak Films. The shortest costs £1 4s.

**Fountain Moviebooks** Well produced and well illustrated series on various aspects of movie making by authors who know how to pack in the information. Titles include: *Choosing and Using a Cine Camera* and *Choosing and Using a Cine Projector* both by Edwyn Gilmour, *Filming in Colour* by Derek Townsend, *Cine Titling* by John Daborn and *Exposing Cine Film* by Brian Gibson. Price: 8s. 6d. each. Library editions: 10s. 6d.

Other book recommendations in the higher price bracket include *The Art of Film Editing* by Karel Reisz (Focal Press, £1 10s.), *Making 8mm. Movies* by Philip Grosset (Fountain Press, £1 15s.) and *The Simple Art of Making Films* by Tony Rose (Focal Press, 25s.).

## BOOTS ACCESSORIES\*:

**\*Director Camera Control Bar** This is a new kind of substitute for a tripod. The camera is supported by two hand grips and a neck





LEFT:  
Boots camera control bar

RIGHT: Top to Bottom  
Kodak Prestape movie splicer  
Boots rewind arms  
Cirse fix slide adaptor  
H.P. 8mm. previewer  
Paterson cine reels and cans

strap. We haven't tried one yet but it looks both light and practical. (See picture). £3 5s.

**\*Rewind Arms** All metal with room on base for editor or splicer. One arm geared for fast rewind. Will take 8 or 16mm. spools. £2 5s.

**Universal Pistol Grip** Made of Polished metal with spring-loaded trigger to actuate cable release (extra). £1 10s. 6d.

**Waterer Pistol Grip** Two types with trigger and cable release are available; the standard type costing £1 5s. 4d. and comprising a high-impact plastic handgrip with a finger operated trigger and built-in cable release, and the de-luxe version, of satin-finished metal with a screw-in, metal sheathed cable release. £2 12s. 6d.

**Underwater Exposure Meter Case** Made for the Bewi exposure meter with convenient push-button operation through the side. This perspex housing is available from R. G. Lewis and Co. Ltd. at £4 7s. 6d.

**Amateur Movie Maker** A year's subscription to our sister magazine costs 30s.

**Letraset** Transfer titling outfit. In two sizes, prices 7s. 6d. and 10s. 6d.

**Kodachrome II 8mm. Film** The new improved speed 25 A.S.A. colour film yet with greatly increased definition. Price £1 9s. 11d. per 25ft. double-run spool.

**Kodak Prestape Movie Splicer** Suitable for 8 and 16mm., makes clean, strong joins with little trouble. Price £3 7s. 6d.

**Cirse Fix Slide Adaptor** This is an inexpensive adaptor enabling any cine projector to be used to project 35mm. colour transparencies. Price £2 5s.

**A.C.W. Blazer Badges** Fellow cine enthusiasts can recognise one another instantly by wearing the A.C.W. blazer badge. 5s. post free from this office.

**Miraby Unipod** Efficient but inconspicuous unipod of attractive appearance. £4 0s. 6d.

**Photax Cine Film Inspection Viewer** Magnifies 8mm., 9.5 mm., and 16mm. films and also standard 35 mm. films 2½ times. Can be screwed to the base of a film rewriter. Illuminated by a standard 15w. bulb. Adjustable magnifier. £3.

**Institute of Amateur Cinematographers** One year's membership brings you reduced sound recording dubbing fees, use of Film Library, Book Club, etc., costs £2 2s.

**H.P. 8mm. Previewer** Enables you to view 8mm. films without projection. £3 19s. 6d.

**Paterson Cine Reels and Cans** Plastic reels with polished steel centres and self-locking and releasing device. New metal book-form cans in two tone colour to stand on a book shelf. Prices for reel and can: 8mm. 200ft., 7s. 3d., 400ft. 9s. 6d., 16mm.: 200ft., 7s. 3d., 400ft., 9s. 6d.

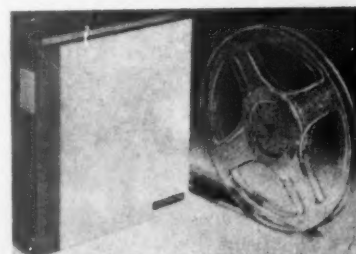
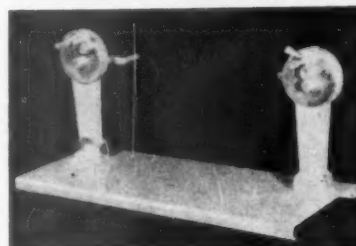
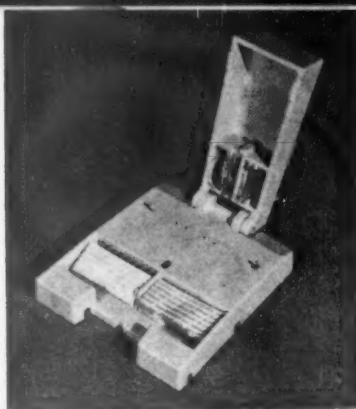
**Condor Unipod** Opens with a shake of the hand, automatically extends and locks itself when it touches the ground. Price £4 11s. 3d.

**Fallowfield Spools** All plastic reel and can, to stand upright on book shelf. Spool has grip to hold film. 200ft. 8mm. 6s. 6d. complete, 400ft. 8mm. 8s. 6d. complete.

**Quik Splice 8mm. Splicer** Butt splicer using tape patches, £1 19s. 6d. Dual 8mm. and 16mm. model, £3 17s. 6d.

**Margnet 8, 9.5, 16mm. Rewinder** Suitable for all three gauges and the necessary adaptors are included. 2-speed gears with ratios 1:4 and 1:1. 1,000ft. spool capacity, £3 18s. 6d. De-luxe version, including base with 2,000ft. capacity, £9.

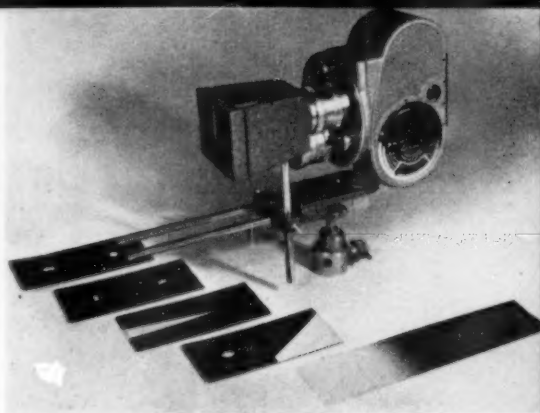
**\*Universal Title Master** Inexpensive titler for use with any 8mm. camera with 10mm. or 13mm. lenses. £2 19s. 6d.





LEFT: *Top to Bottom*  
**Admira matt box**  
**J.R.D. camera case**  
**Cinecraft title letters**  
**Titray 8mm. universal titling outfit**

RIGHT:  
**Universal title master**



**Hunter Safari Screen** Reasonably priced yet reliable screen available in 6 sizes from 30×22in., price, glass beaded, £3 7s. 6d., white, £3 2s. 6d. to 48×48in. glass beaded, price £5 19s., white price £5 12s.

**Admira Matt Box** Special effects box for owners of Admira cameras. Price £2 12s. 6d.

**Brun Effects Box** Suitable for use with any camera. Complete with cut-out masks. £4 8s. 9d.

**Malham Car-Shot** Unique car support for your cine camera. Price £3 7s. 8d.

**G.B. Bell & Howell Titler** Specially made for Bell & Howell 624 "Sundial" and "Autoset" cameras. £3 1s. 11d.

**Camera Case (Model UN/Cine/H)** High quality camera case to take 8mm. camera without zoom lens. From J. R. Distributing Co. Price £4 18s. 11d.

**Baia Bantam Splicer** New type 8/16mm. butt splicer made of aluminium. Takes Baia splice tape. Built-in storage compartment. Price 16s. 6d.

**Cine-Vue 8mm. Movie Viewer** A special hard-wearing, smooth surface black nylon gate, claw and spindle with pleasing finish. Moulded sponge rubber eye cushion. Made of polystyrene. For viewing your films before projection. Price £1 17s. 6d.

**Cinecraft Cinelet Title Letters** Self-adhesive title sets. The letters stay firmly in place when pressed on to the special transparent holder, and can be used again and again. The Cinelet set consists of 102 figures in any one of six colours, two transparent holders, four different backgrounds and alignment sheet. Price £1 1s. Other sets available from £1 9s. to £2 15s.

**Boots Simplex Screens** With blue-backed lenticular surface. Strong, easy to erect, may be hung or

stood. Sizes: 24×32in., £1 19s. 6d., 30×40in., £2 5s., 40×40in., £2 9s. 6d., 40×50in., £2 19s. 6d. Versatile screen lighting stand on which the screen may also be hung, £2 9s. 6d.

#### PAILLARD ACCESSORIES\*:

**\*Paillard Bolex Accessories** Here is a small selection from the range of Paillard Bolex 8mm. accessories ideal for selection as gifts to Bolex users.

**\*Proxirect adjustable parallax corrector.** £11 2s. 10d.

**\*Pistol Grip for 8mm. camera.** £5 14s. 11d.

**\*Pistol Grip for 8mm. light-meter models.** £6 15s. 8d.

**\*Lens levers** for facilitating adjustment of diaphragm on 8mm. lenses. 13s. 7d.

**\*Tri-Film Splicer** for 8mm., 9.5mm. and 16mm. £5 19s. 6d.

**Minette Shoulder Holder** Next best to a tripod for camera steadiness. Designed on the principle of a rifle butt, it is made of light alloy tubing and castings and its length is adjustable. £1 16s. 10d.

**Minette Photo-Lights** For indoor filming. Designed for use with reflector photoflood bulbs, these bar lights have comfortably ribbed handles. The Model II takes two bulbs and has an "off-dim-bright" switch. £3 17s. 7d. The model 4-L takes four bulbs, and allows only two to be switched on for close-ups, £6 7s. 4d.

**Foden Movie Exposure Meter** Ideal for the movie fan. It gives direct readings at 16 f.p.s. for films of 10 to 100 A.S.A. Sensitivity is high enough to give an accurate reading of f/1.4 with a 32 A.S.A. film. £3 0s. 4d., including case.

**Nipole Cine Gadget Bags** Just right for 8mm. cameras and accessories. Made of genuine pigskin, prices range from £2 3s. 4d. for one with internal dimensions of 7×3½×5½in., to £3 15s. 7d.



## £5 to £10

**Lapierre 8mm. Projector** A simple 8mm. projector at low cost. A 9.5mm. version is also available.

Mains voltage 70 watt lamps. Stills possible without overheating. Standard model—at £7 18s. 6d.—is hand-turned, but motor powered version is available at £10 18s. 6d. De-luxe motor powered projector (L.70) is also available at £14 18s. 6d.

**Pathescope Ace** Many famous amateur movie makers started out with this 9.5mm. projector. Hand-driven, it takes 300ft. reels and is priced at £7 17s. 6d. A motor drive is available.

**Wata Model II, III, and IV** All feature a pistol grip and "off-dim-bright" switch. The Model II has two flexible arms and is priced at £6 3s. 6d. The Model III is fitted with two rigid lamp arms with swivel joints; price £7 7s. 8d. The Model IV is similar to the III, but takes four reflector photoflood bulbs. £8 18s. 11d.

**Projectorscope** Ideal for viewing your films in daylight. It replaces the lens on your projector and you view on the built-in screen. £7 7s.

**Synchrodek** Allows any cine projector to be synchronised with a tape recorder. The basic model is £9 19s. 6d. A de-luxe model, allowing lip sync. with perforated tape is available at £18.

**Filmovara** Zooms lens for practically any 8mm. projector. Adjustable between 15 and 20mm., it allows you to fill the screen without moving your projector. £8 10s.

**Agfa 8mm. Splicer** For splices that go through your projector smoothly. It scrapes both ends of the film at the same time for an extra thin, but strong, join. £7 2s. 6d.

**Amplion Galaxy Floodlight** Taking three 500-watt reflector photofloods, the Galaxy fits into its

RIGHT: *Top to Bottom*

**Amplion galaxy floodlight**

**Noriscoper**

**Paillard Bolex Surefire Grip**

case for easy and convenient carrying. There is no need to remove the bulbs. £7 18s. 11d.

**Cinea** An unusual and efficient splicer for 8 and 16mm. films. Made with the precision expected from Swiss craftsmen, it sells for 5 gns.

**Mansfield Cine Viewer** For a quick glance at that 8mm. film that just came back from processing, or any occasion when you don't want to set up the projector. £5 9s. 6d.

**Haynor Animette** A low cost, but efficient 8mm. animated viewer. Rewind arms are included and a matching splicer is available at extra cost. 9 gns.

**Bilora Tripod No. 1402** A medium weight (3lb. 9oz.) collapsible tripod. Legs extend to 61in.,

and can be adjusted to any height by a quick-action lever. £8 11s. 10d. Especially to match this tripod is the **Bilora Pan and Tilt Head, No. 1430** Price £6 4s. 11d.

**Titray 8mm. Universal Titling Outfit** Suitable for practically all 8mm. movie cameras.

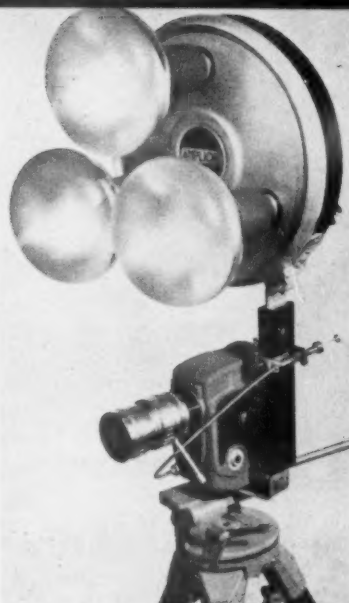
Being a vertical titler, it makes laying out letters a quick and easy job. £9 17s. 6d. A set of 400 title letters and a pair of tweezers is available at £1 9s. 6d.

**Sixon Universal Exposure Meter** With a translucent roller blind which serves the dual purpose of protecting the cell and scale when not in use, and converting the meter to read incident light measurements, the Sixon is a gift that will be welcomed by the serious movie makers. It is equally suitable for still and cine use. It comes complete with chromium wrist chain at £5 13s. 4d.

**Weston Master IV** A favourite exposure meter among professional photographers. Suitable for cine or still use, it is specially designed to stand up to rough handling. The case is stainless steel. Extremely sensitive, the Master IV reads film speeds from 0.1 to 16,000 A.S.A. There are special settings for high and low contrast subjects, and settings for high light or shadow readings. Incident light can be measured with an accessory unit. The price of £9 18s. 6d. includes a zip fastened leather case.

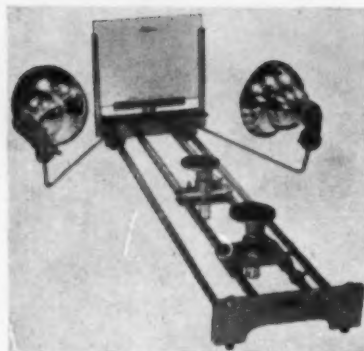
**J.R.D. Model PRO/G.B.** A carrying case that will take a large 16mm., or three smaller cameras. £8 19s.

**Noriscoper** A table viewer to allow you to watch your movies in daylight, the Noriscoper works in conjunction with any cine projector. A continuous film



Paillard Bolex accessories

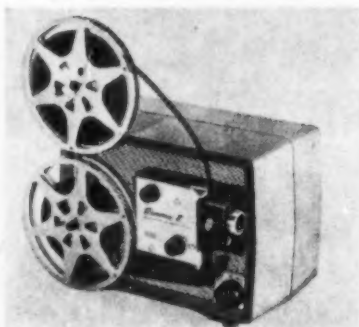




Malham Universal Titler



Spectosun



Brownie 8 A.15 8mm. Projector



Bain Reviewer

reel is also available. The Noriscoper sells for £8 19s. 6d., and the continuous reel is £2 8s.

**Paillard Bolex Surefire Grip** An accessory that will be welcomed by any Bolex H-16 owner. £6 6s. 9d.

**Foden II Exposure Meter** Suitable for use with movie and still cameras. Easy to use, it sells for £5 0s. 11d., including case.

**Nipole TH.201** From the wide range of Shinwa and Nipole Tripods imported by Japanese Cameras Ltd., the TH.201 is particularly suitable for cine work. It collapses into three sections for easy carrying and has non-spreading legs for maximum stability on smooth surfaces. A gear operated centre column increases the maximum height to 60½ in., and a pan/tilt head is built-in. £6 0s. 3d.

### £10 to £15

**Pathoscope** A low price, motorised 9.5 mm. projector. It projects stills without danger of overheating, as well as movies. 13 gns.

**Brownie 8** The lowest priced 8mm. cine camera on the British market. Fitted with a 13mm. f/2.7 lens, which can be set according to the light conditions, as well as conventional f stops. The eye level optical finder covers the standard lens as well as telephoto attachment. £12 10s. 6d.

**Brownie Movie II** Fitted with a luminised 13mm. f/1.9 lens. Has the extra "lens power" for filming in poor light. The direct vision, eye level finder has parallax correction, and is marked for the accessory wide angle and telephoto attachments. £15 3s. 10d.

**Globemaster Lenticulated Screen** Produced by the American Radiant Company it is claimed to give extra brightness over a wide viewing area. Prices are from £12 19s. 6d. for a 30×40in., to £16 19s. 6d. for a 50×50in.

**Gramdeck** Converting any gramophone into a tape recorder, this world-famous unit gives results equal to recorders costing many times its price of £15.

**Malham Universal Titler** An extremely efficient and versatile unit, this is just the job for producing top quality titles. The titling bench is extremely rigid, and there is a host of accessories available which allow you to produce practically any effect desired £12.

**Telephoto and Wide Angle Converters** An ideal gift for owners of Bell & Howell "Sundial" cameras. The wide angle attachment increases the field of view by 50 per cent and sells for £10 12s. 5d. The telephoto

attachment decreases the field of view by 50 per cent. £10 12s. 5d.

**Bain Reviewer** Unusually easy to thread, and easy to use. This 8mm. film editor shows a bright image on the built-in 3×2½ in. screen. Automatic framing and focusing. The rewind arms take 400ft. spools, and there is a fold-away tape splicer. 12 gns.

**Spectosun** The same size as a still photographers' electronic flashgun, but giving a continuous light output equal to three 500 watt reflector bulbs, the SpectoSun weighs only 20oz. It uses the new Atlas Quartz-Iodide lamp. £13 17s. 6d.

### £15 to £20

**Mamiya 8G Model III** Driven by an electric motor, powered by three penlight batteries, this 8mm. camera features a 13mm. f/1.9 fixed focus lens in "D" mount. A socket in the front plate holds another lens for quick interchangeability. The optical viewfinder has frames for indicating the field of view of accessory wide angle and telephoto lenses. There is provision for continuous run, as well as remote control. £19 6s. 3d.

**Brownie 8 A.15 8mm. Projector** Completely automatic loading, the film even feeding itself on to the take-up spool. The image can be optically raised and lowered on the screen, and a separate framing control is fitted. The projector has power rewind and is lubricated for life. Lamp is a 150 watt, 110v. Tru-flector. f/1.6 Ektanar projection lens. £19 10s.

**A.K.8** 8mm cameras with facilities for backwind are unusual enough, but the A.K.8 offers this at very moderate cost—£15 6s. 5d. The lens is fixed focus 10mm. f/2.8 Triotar. Optical finder, with signal for film start and end. The spring motor has automatic cut-out to prevent slowing down. Audible length of scene indicator.

**Kalart 8mm. Editor** The single rewind handle at the right of the machine operates the rewinds in either direction. The built-in splicer can be used for making either tape or cement joins. £17 10s.

**Dallmeyer Cine Lenses** Are available to suit practically every requirement. For the 8mm. enthusiast, here is a selection: 6.5mm. f/2.5, £15 8s. 1d.; 25mm. f/1.9, £18 6s. 2d.; 38mm. f/1.9, £18 6s. 2d. Among the many lenses for 16mm. use, one of special interest is the 15mm. f/2.9 at £14 4s. 10d.

**Kinay 8/16 Editor** If you use both 8 and 16mm. film, this may be the answer to your editing problems. Price is £17 10s., ready for one gauge. The interchangeable block for the other gauge costs £4 10s.





# A NEW for 8 mm **TRU-FLECTOR LAMP** **CINE PROJECTORS** WITH ALMOST 100% LUMEN MAINTENANCE

The A1/202, latest addition to the famous Atlas Tru-flector range, is an 8v 50w lamp specially designed for use in 8mm cine projectors. Robust in construction, this new lamp has a silver coated internal metal reflector with a high optical finish which focuses light on the film gate with exceptional accuracy. It also has the considerable advantage of virtually 100% lumen maintenance - the evaporated tungsten is deposited *behind* the reflector, not on it nor on the front of the bulb where it would seriously impair the efficiency of the lamp. Although different in appearance to other 8v 50w lamps currently on the market, the Atlas A1/202 Tru-flector is in fact completely interchangeable with them.

## atlas projector lamps

DTV

Atlas Lighting Ltd., Thorn House, Upper St. Martin's Lane, London W.C.2.

# Kid STUFF

BY TOM HALL

"Well", I thought, "even I shouldn't come unstuck on this one! It's—literally—kid stuff!" In short, I'd been asked to film the Christmas Party at a Children's Home and, judging by the details which the Matron had given me, it looked like being a lot of fun.

The day before the event saw me fully occupied. A simple assignment it might be—but there'd be nothing slap-dash about my handling of it!

I'd surveyed the general set-up and selected my main camera positions so as to be as unobtrusive as possible. Extra care at this stage would pay dividends next day, when the quality of my shots would be in direct ratio to my ability to keep out of the way. Circuits had been checked to guard against overloading the fuses, photo-floods installed at strategic points, and meter readings taken over the whole area in which the action would take place.

I'd made notes of the apertures necessary in various parts of the hall, and—more important—of those places in which it would *not* be possible to shoot. A microphone concealed among the lower branches of the Christmas Tree would provide some authentic sound for dubbing into the track and—best of all—I'd shot a good opening.

The main title faded in and out superimposed on an establishing shot of the Home, which then dissolved to a montage giving the impression of preparing for the party while the children slept.

Hands, hands, and more hands! I like hands! Hands busy in the kitchen; hands fixing decorations; hands wrapping presents; hands expressing weariness; a hand wearing a wrist-watch showing the lateness of the hour; a small hand clutching a battered old doll—then a slow tilt up to show the sleeping child's face and a lingering fade out. My first shot in the



"... my job is to make sure that every little girl and boy is happy." "Then w-why are you s-sitting on me c-cream c-cake?"

morning would fade in on the bell being rung to awaken the children, and I made a note to allow for the bell being heard for three seconds with the screen still in darkness.

Up at crack of dawn and off to the Home. After the bell shot I'd shoot the children waking, washing, dressing—and the mounting excitement over breakfast. It would then be a case of 'off-the-cuff' until the closing sequence, which was to feature the staff clearing up the debris after the children had gone to bed.

"This is the ten to twelve-year-old girls' dormitory", the Matron announced, opening a door. "Good morning, girls. This gentle, . . ."

"Wot's 'e doin' in 'ere?" A sullen-looking little brunette drew the bed-clothes up to her chin with one hand and stabbed an accusing finger in my direction with the other. "G'wan! Git aht of it!"

"Hush, Emily!" the outraged Matron cried. "This gentleman is a friend of mine. . . ."

"I don't care 'oo 'e is!" retorted Emily.

"Emily! Be quiet! Now listen, all of you—Mr. Hall is making a film (a chorus of 'Oooooo's' greeted this statement) and in this scene he wants to show you waking up and getting ready for breakfast. Listen carefully and he'll tell you what he wants you to do".

"Is it going' ter be a *proper* fillum, Mister?"

"Will it be a friller?"

"Can I be in it?"

"And me!"

"Me! Me! Me me me me me! Perleeeese, Mister!"

When at last I could make myself heard I told them that I wanted them *all* to take part. "All you have to do", I said, "is pretend to be asleep; then, as Matron calls your name, you pretend to wake up. Do it nice and slowly, just as though you were *really* waking up—and don't pay any attention to me. Just listen to Matron and try to do exactly as she tells you".

Matron had been enlisted as Assistant Director. Stationed out of frame she would divert attention from the camera and relay the instructions which I hoped would obtain for me the desired results. I certainly didn't want the girls to wake, yawn, stretch, rise and proceed to the bathroom in perfect unison!

Matron explained how she would call them and we briefed the yawners, the stretchers, the yawn-and-stretchers and, for good measure, a couple of 'wake-like-a-birders'.

"Right", I said, "you all know what I want. Can you do it for me? Please?"

"I ain't doin' it! I ain't gonna do nuthin'!" It was Emily again.

Matron was livid. "Emily!" she gritted, "you will do exactly as you are told! No nonsense!"

"I won't, I tell yer! I ain't gettin' out o' bed with 'im in 'ere!"

"Ah, come on, Em", a twelve-year-old red-head persuaded, "get up an' stretch like yer always do. It'll make a real smashin' pitcher — real glamorous. Come on, Em!"

"Yes! Come on, Em", — the others took up the cry amid much giggling, — 'op out an' 'ave yer pitcher took!"

"Silence, girls!" The Matron was by now completely exasperated. "And you, Emily, — I shall stand no more of your ill-mannered nonsense! Get out of bed this very instant and come here to apologise! Quickly now!"

"I won't I won't, I tell yer!" Emily's voice rose to a shriek, then tears choked her. "I c-c-can't. Th-they've p-pinched me n-n-n-nightie an' I'm all b-b-b-bare!"

### A Star is Born

There was nothing for it but to choose a new camera position which would exclude the unfortunate Emily. A pity, because the original angle had been much better. Still, I'd got some shots which shouldn't be too bad. If I took a few CU's and MCU's and cut them in at the editing stage it would make a considerable improvement.

I chose the red-headed girl — she appeared to be the least self-conscious.

"Now, my dear", I said, switching on a friendly smile, "I'd like a rather special shot of you. D'you think you could do a little bit of acting for me?"

She assured me that she could. What she actually said was, "Sure! Just tell me wot yer want an' I'll make

with the emoshun like nobody's bizness!"

I explained that emotion would not be necessary; — that all I wanted was for her to go through the waking routine again; — wake, yawn, stretch lazily and begin to get out of bed. "Let's try it without the camera first", I suggested. "Now, — pretend to be asleep. Good! When I say 'Action' you can start to wake up".

"Action," I called, — softly, in order to maintain the languid mood.

A slow stirring; — a beautifully-



"See anyfink yet Johnny?" There was the H8 . . . and two small boys ankle deep in Kodachrome II.

simulated yawn; — a really feline stretch — the child was a born actress!

"Stop! Stop it at once, I say! You horrid girl!" Matron came near to having hysterics as my 'star' put on a performance which, in an older girl, would have made Bardot look like Mary Pickford! To me, she added in frigid tones, "I think perhaps we should go to see the younger boys now".

In the comparative safety of the boys' quarters, apart from getting in the way of a badly-aimed (or was it well-aimed?) wet sponge, things proceeded fairly smoothly.

To my relief, the breakfast scene went off without a single mishap. Both Emily and Matron had recovered their composure by this time and it was quite a happy meal. Shooting from my pre-selected vantage points I built up

a delightful sequence. "Thank goodness that's over!" I thought. "The party itself will be easy".

My small success, together with an excellent lunch and a couple of drinks with the staff, had restored me to normal and I hardly batted an eyelid as the yelling mob erupted into the hall, "So much for the stampede", I mused, rewinding the camera. "Now they're going to play games". Matron, unnaturally frivolous in a comic hat, was briefing her staff and assembling the children, seniors at one end of the hall, juniors at the other.

The smaller one would undoubtedly provide the better shots, so, while three pretty nurses organised the toddlers for a miming game, I slipped quietly into position.

"This is great!" I congratulated myself as I recorded a series of baby expressions.

### Attention, Attention, Shut-up

My first impulse, as I approached the other end of the hall, was to go to the rescue of the staff, who seemed in imminent danger of being torn apart by the howling mob. Closer inspection, however, showed the brawl to be merely the local version of "Musical Chairs", so I set up the Bolex and ran off some footage. Hardly the sort of stuff I'd expected — but at least I was getting something!

The melee was beginning to assume terrifying proportions when, like a town-crier, Matron strode into the centre of the floor ringing a hand-bell. "Attention, children! Attention please!" she yelled. "Attention everyone! — Atten . . . Will you shut up!" The noise eased down to a muffled roar and she continued, "Father Christmas will be here in just one minute. When he comes in I want everybody to give him a great big cheer. Come along now, — get ready. . ."

I missed the shot of his actual entrance, but got over this difficulty by switching on the tape recorder to catch the sound, shooting the cheering throng, and panning to where he stood acknowledging his ovation. Now for the distribution of the presents, — there'd be some good shots here! And sound!

With jovial dignity Father Christmas seated himself beside the Christmas Tree and a freckle-faced lad of about eight immediately began to

weep, snuffling and wiping his snub nose on the sleeve of his jersey.

"What's the matter, my little man?" enquired the red-robed figure in kindly tones. "You mustn't cry. I am the patron saint of little children and my job is to make sure that every little girl and boy is happy".

"Then w-why are yer s-s-sitting on me c-cream c-cake?!" demanded the youngster through his sobs.

The cake was retrieved and the present-giving proceeded. All went merrily for a while. I'd shot more than sufficient material on this phase, but when a little angel in a pretty pink dress came forward and stopped three feet away from Father Christmas I was unable to resist just one more shot.

She stood there demurely, hand outstretched.

"My, — you are a pretty little girl!" Father Christmas was doing a fine job. "Come and give me a big kiss and we'll see what I've got for you".

The child shook her head in a firm negative and refused to move. She simply stood there with her hand

out, slowly growing red in the face.

"Come, my little sweetheart". — the small hand was clasped in a larger one and, despite her resistance, the child was drawn gently forward. "There! That's a good girl! Now, — let me. . . Oh, damn!"

"I'm thorry! I'm thorry! I'm alwayth thick when I'm ekthited!" In a flurry of pink, and with a wail of anguish, the culprit left the scene of disaster.

#### Father Christmas Speaks

"I say, — I say, old chap, —" I suddenly realised that Father Christmas was addressing me, "can you take over for a few minutes? Dish out some of this stuff for me, — just while I go and sponge up".

I'd finished shooting for the present, — and he was in need of a clean-up! Leaving the camera on its tripod I came round the tree and took up my position beside the pile of gifts.

"A lovely dolly for you. There you are! A nice red engine for you. Good boy! Now, here's a beautiful big box.

I wonder what's in it. . . ." It was easy, once you got into the swing of it. Rather pleasant, in fact, and quite rewarding when you saw the happy young faces.

"See anyfink yet, Johnny? Can yer?"

"Nah!"

The hoarse whispers from somewhere behind me had a disturbing effect, but I carried on. "Now, my boy, — tell me your name and I'll see what I can. . . ."

"Ere, let me 'ave a look! Give us it 'ere!"

"'Ang on a min. . . Cor! Nah look wot yer've done!"

It was too much for me. I spun round. There, behind the Christmas Tree, was the H8 with its door open and two small boys ankle-deep in coils of Kodachrome!

"I reckon they sold yer some dud fillum, Mister", said one of the urchins, unabashed, "there ain't no pickshers on it".

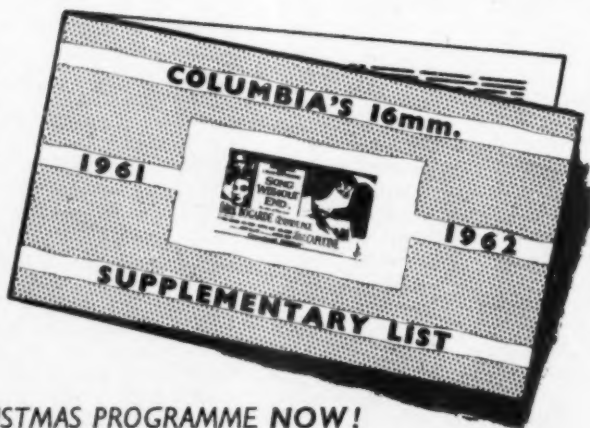
Children's parties? Me, — I'm looking for a nice quiet job as a newsreel war correspondent!

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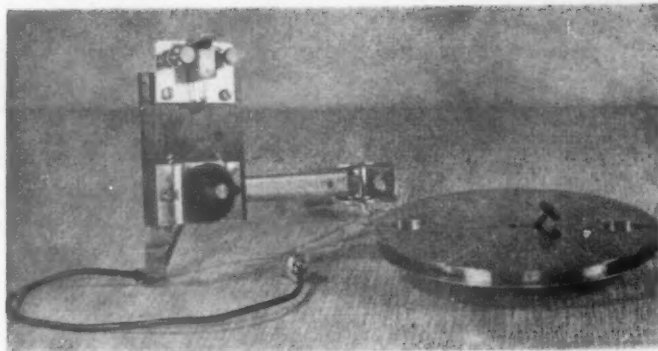


Fig. 1 The head unit and flywheel.

## £10 SOUND SYSTEM FOR 8mm.

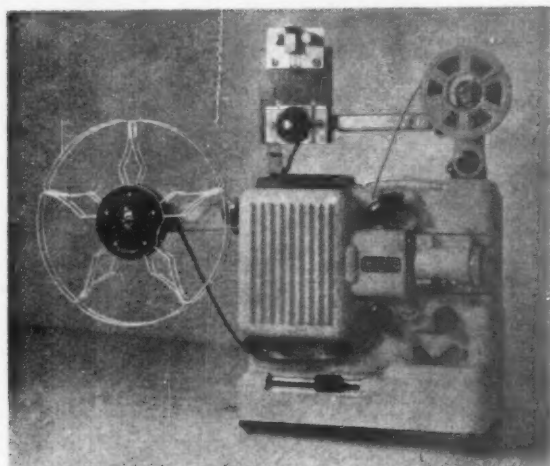


Fig. 2 The head unit clamped in place, and the film threaded up.

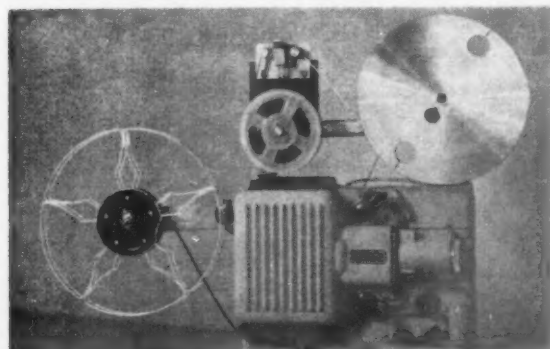


Fig. 3 The flywheel locked into place in front of the film supply spool.

The new sound attachment for 8mm. has been devised by Tutchings Electronics Ltd. Its keynote is absolute simplicity; nevertheless, it works excellently within its admittedly rather limited field. It also has the merit of low cost, for the total initial outlay should be less than £10, and sound may then be added for as little as 5s. per film.

The apparatus, and the method of operation, can be seen in the accompanying photographs. Fig. 1 shows the essential items, which are easily attached to almost any 8mm. projector. On the left is the principal assembly, which consists of a tape supply reel spindle and a record/playback head with two tape guides and a presser pad. These are all mounted on a bakelite base to which is attached a metal arm, fastened to the projector's supply reel arm by a small G clamp.

The components of this unit have long been available as kit parts from the same firm, and many readers will recognise, or perhaps even possess them. The other item shown in Fig. 1 is a 1lb. flywheel-cum-take up spool, 5½in. in diameter, having a ½in. × ½in. groove round its rim.

The head has, of course, to be connected to suitable amplifiers, and a special record/play unit, complete with built-in miniature speaker, and provision for feeding a radio set, will soon be available. A different type of unit can also be made from kit parts, or alternatively a Gramdeck pre-amplifier will do very well. Either of the latter can be used with a radio set for reproduction, but this is not required for recording.

In order to record or playback, the head assembly is clamped to the projector, and the film threaded up in the usual way (Fig. 2). The film must lead from the back of the reel. The next stage (Fig. 3) is to attach the flywheel, which is done by sliding it on to the same spindle as the full reel of film, and fixing it in place by means of the angled locking screw. Finally (Fig. 4) a 3in. spool of tape is placed on the appropriate spindle, threaded over the head, and attached to a slot in the underside of the flywheel. (Fig. 5.)

If the full tape reel shows a tendency to slide off its spindle, a small retainer can be made up out of a paper clip, but I did not find this necessary.

When the projector is switched on, the film is pulled off the top reel, thus turning the spindle to which it is attached;

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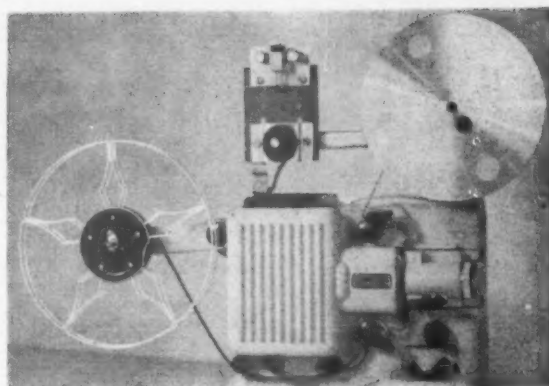


**HUNTER**

this causes the flywheel to rotate, and hence to wind up the tape in the groove round its rim at a speed which gradually increases as less and less film is left. Owing to the size of the flywheel, the tape speed is fairly high, and sound quality is therefore very good. But although the tape is pulled past the head smoothly enough for speech and sound effects, the mechanical smoothing is not really sufficient to enable music to be satisfactorily reproduced unless it is entirely without sustained notes.

At the end of the reel, the tape can be rewound on the projector, or on a rewind board, leaving the flywheel empty and ready for the next tape. It might be a good idea to invest in two flywheels (they will cost about 30s. each) so that the tape can be rewound after the next reel has been started, thus

Fig. 4 The tape threaded up.



#### WHERE TO SEE THE 1960 TEN BEST

**PAIGNTON.** Dec. 7. 7.30 p.m. Presented by Standard Telephones and Cables A.C.S., Photographic Society of Standard Telephones and Cables Ltd., Brixham Road, Paignton, Devon. Tickets 2s. from O. H. Dalton, Dept. 5305, Standard Telephones and Cables Ltd., Brixham Road, Paignton, Devon.

**SCUNTHORPE.** Dec. 7. 7.30 p.m. At Civic Theatre, Scunthorpe, by North Lincs A.C.S. Tickets 2s. 6d. from C. T. Binnington, 10 Hampton Road, Scunthorpe, Lincs.

**ST. LEONARDS-ON-SEA.** Dec. 8. 7.30 p.m. Presented by Hastings and District C.C., at St. Matthew's Parish Hall, London Road, St. Leonards-on-Sea. Tickets 2s. 6d. from R. O'Hara, 42 Kenilworth Road, St. Leonards-on-Sea, Sussex.

**TUNBRIDGE WELLS.** Dec. 9. 2.30 p.m., 5.30 p.m., and 7.30 p.m. Presented by Regency Film Unit at Public Library Lecture Room, Tunbridge Wells. Tickets 2s. 6d. from D. G. Edwards, 12 Boundary Road, Tunbridge Wells.

**HANLEY.** Dec. 14. 7.30 p.m. Presented by Stoke-on-Trent A.C.S. at Mitchell Memorial Theatre, Broad Street, Hanley, Stoke-on-Trent. Tickets 2s. 6d. from B. Smith, 30 Liverpool Road, Newcastle, Staffs, and J. Martin, Hanley, Clement Wain, Newcastle, Staffs.

**RICHMOND.** Dec. 15. 8.30 p.m. Presented by Centre Film Unit at Richmond Community Centre. Tickets 2s. 6d. from Miss W. Wilson, Estia, Highdown Road, Roehampton, London, S.W.15.

**SIDCUP.** Dec. 15. 7.45 p.m. Presented by Kent A.C.C., at Lamorby Labour Hall, Wellington Avenue, Blackfen, Sidcup. Tickets 2s. 6d. from G. C. Cooper, 7 Park Approach, Welling, Kent.

**STOCKBRIDGE.** Dec. 19. 7.30 p.m. Presented by Vixen Film Unit at Victory Club Theatre. Tickets 2s. from E. Hush, 9 McIntyre Road, Stockbridge, Sheffield.

avoiding undue delay between reels.

Provided the film is wound tightly on the spool so that it cannot slip, synchronisation is excellent—at least as good as can be obtained, by using a loop synchroniser and non-perforated tape. Naturally, some provision has to be made for starting in sync. and the manufacturers suggest that the projector should be threaded so that the join between the leader and the film comes at the top sprocket. The tape too, can be fitted with a leader, and the join placed opposite one of the tape guides. So long as a standard method of threading such as this is always followed, sync. will be more than good enough for a "tight" commentary, that is to say, one which must keep pretty exactly in step with the picture. It is best not to attempt lip-sync., though!

No-one could pretend that this system of adding sound leaves nothing to be desired, or that it is adequate to the needs of every film maker. On the debit side, the manufacturers admit that music cannot be satisfactorily reproduced, and the maximum running time for sound is eight minutes, using 100ft. of film, and 300ft. of Double Play tape. (With 50ft. of film, as in the photographs, 150ft. of ordinary tape can be used.)

Another slight disadvantage which

may have occurred to you is that without elaborate respooling only one track of the tape could normally be used, since the reels cannot be transposed in the usual way. But the experimentally minded could solve this problem easily by adding another head to cope with the second track. The two tracks could then be used singly, for tape economy, or simultaneously, for the combination of speech and effects. The two heads would be connected in parallel to the same pre-amplifier in the latter case.

The fact that no provision is made for erasure is of course a disadvantage, but is less of a nuisance than might appear. A small horseshoe magnet can be used—or the tape can be erased on a proper recorder.

On the credit side, the system has a number of advantages which are worth stressing. First, the extremely low price, especially if you already possess the head and a suitable pre-amplifier. Second, trouble free sync., and good, crisp reproduction. Third, extreme simplicity and portability. A further advantage is that, although easily removable, the sound reproducing gear is fixed to the projector. The whole lot can therefore be moved about the room as one unit, whereas with a separate recorder and synchroniser a shift in projector position means that all the sound apparatus has to be carefully realigned.

Although the system has acknowledged limitations, there will probably be many people for whose needs it will cater. The necessary parts are available individually or together from Tutchings Electronics Ltd., 14 Rook Hill Road, Friars Cliff, Christchurch, Hants., from whom further particulars may be obtained.



Fig. 5 The method of attaching the end of the tape to the flywheel. The end of the tape leader should be rolled into a cylinder and stuck down with sellotape. The end will then anchor firmly in the slot.



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STARS Sabu, Joseph Calleia.

**3. Thief Of Baghdad**  
*In Technicolor.* STARS Conrad Veidt,  
Sabu, June Dupres.

**4. Catherine The Great**  
*Black and white.* STARS Douglas  
Fairbanks Jr., Elisabeth Bergner.

**5. Elephant Boy** *Black and white.*  
STARS Sabu.

**6. The Ghost Goes West**  
*Black and white.* STARS Robert  
Donat, Jean Parker.

**7. The Private Life Of Henry VIII**  
*Black and white.* STARS Charles Laughton, Robert  
Donat, Merle Oberon.

**8. Lady Hamilton**  
*Black and white.* STARS Vivien  
Leigh, Laurence Olivier.

**9. Sanders Of The River** *Black and*  
*white.* STARS Paul Robeson.

**10. The Private Life Of Don Juan**  
*Black and white.* STARS Douglas  
Fairbanks Jr., Merle Oberon.

**11. Knight Without Armour**  
*Black and white.* STARS Marlene  
Dietrich, Robert Donat.

**12. The Man Who Could**  
**Work Miracles** *Black and white.*  
STARS Roland Young, Joan Gardner.

**13. Rembrandt** *Black and white.*  
STARS Charles Laughton.

**14. Return Of The Scarlet**  
**Pimpernel** *Black and white.*  
STARS Barry Barnes, James Mason.

**15. The Scarlet Pimpernel** *Black*  
*and white.* STARS Leslie Howard,  
Merle Oberon, Raymond Massey.

**16. The Shape Of Things To Come**  
*Black and white.*  
STARS Raymond Massey, Edie  
Chapman, Ralph Richardson.

**17. Men Are Not Gods**  
*Black and white.* STARS Miriam  
Hopkins, Rex Harrison.

**18. The Squeaker** *Black and white.*  
STARS Edmund Lowe, Ann Todd.

**19. Spy In Black**  
*Black and white.* STARS Conrad  
Veidt, Valerie Hobson.

**20. Conquest Of The Air** *Black and*  
*white.* STARS Laurence Olivier.

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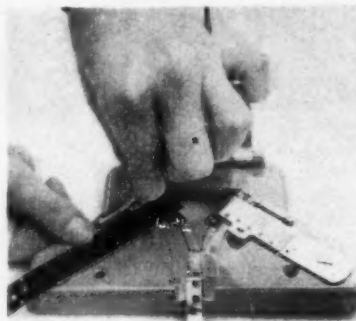
Religion	Nationalism
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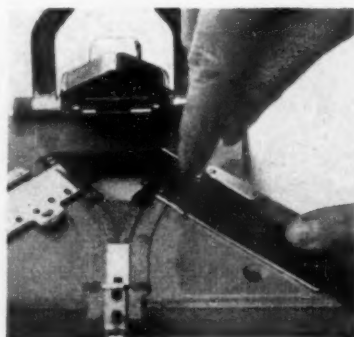


1 Slide the two film platforms to the back of the splicer. Place one end of the film on the left hand platform emulsion side up and lower the clamp. Make sure it slightly overlaps the cutting edge.

A new ACW series that each week spotlights a different splicer, and shows its operation in step-by-step photographs, giving you the chance to compare different models

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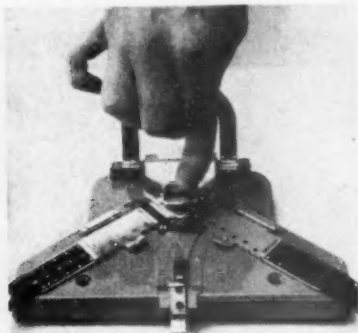


2 Place the other end of the film, also emulsion side up, on the right hand platform and lower the clamp. Again, make sure the film slightly overlaps the cutting edge.

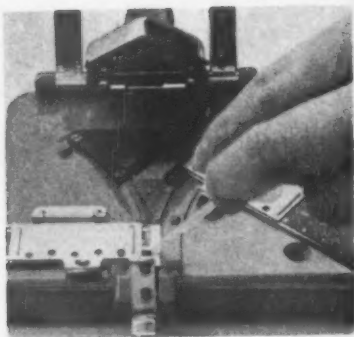
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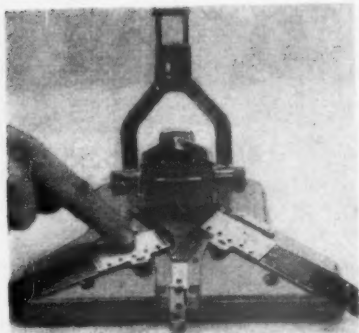




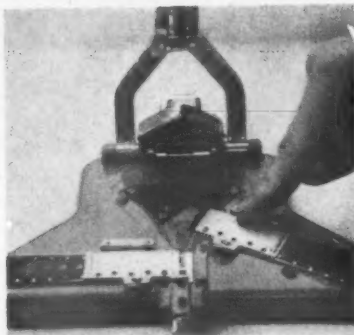
**3** Press the cutter down firmly.



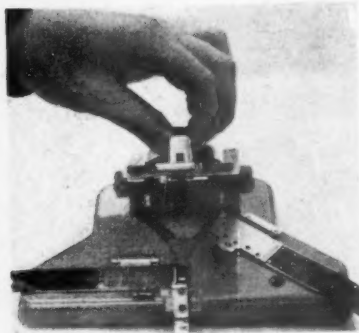
**7** Apply a small quantity of film cement to the scraped area.



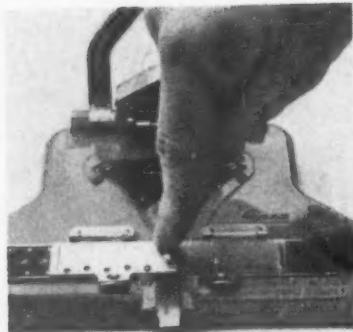
**4** Slide the left hand platform towards you, as far as it will go.



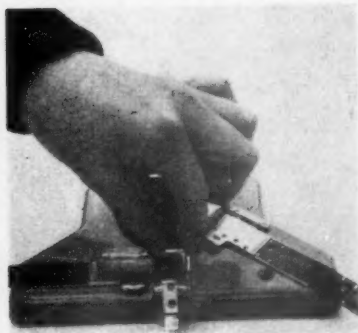
**8** Slide the right hand platform towards you as far as it will go.



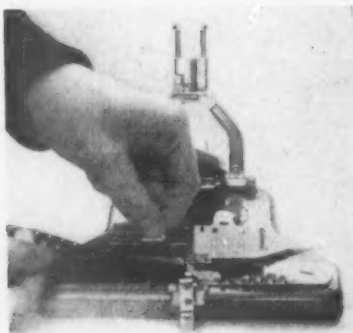
**5** Bring down the scraper.



**9** Push down the presser plate. It is spring loaded and will give the right amount of pressure on the splice.



**6** Give several strokes with the scraper blade to remove emulsion in the area to be cemented.



**10** Lift up the presser pad and the two film platform clamps, lift the spliced film off the perforation pins.

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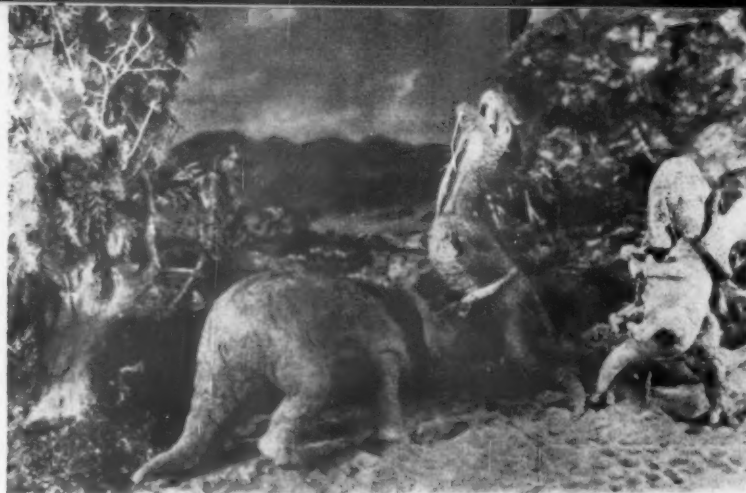
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## 8mm. Viewpoint

BY  
DOUBLE RUN

I'VE BEEN looking at the 1925 version of *The Lost World*, starring Bessie Love and Wallace Beery. You can hire a 5 reel 8mm. copy from Wallace Heaton. The first reel and a half are largely taken up with conversation: "What is your occupation?" demands Professor Challenger (Wallace Beery). The young man glances furtively around the crowded hall with the eager pained expression so fashionable in some silent films, and admits "I am a reporter". Similarly when Challenger and the reporter go tumbling head over heels down some steps, the manservant follows them with his hands held up in pained dismay. This all seems rather ludicrous, but it is noticeably better at 24 than at 16 f.p.s.

When they reach the Brazilian jungle, the film really begins to move, and we don't waste time on the journey there. We fade out on a shot of Bessie Love, as Paula White, clasping her dead father's diary and gazing sorrowfully upwards, then a news-



*The monsters in The Lost World were animated models, and often looked as such. But many of the sequences are amazingly realistic and compare well with the efforts of 1961 science fiction epics.*

# THE LOST WORLD

paper headline about the expedition takes us straight to the jungle.

There are some pleasing shots of animals (a giant sloth hanging upside down and bears playing, among them) but the ape men and Indians of the original are cut down to a single ape man. The prehistoric animals look rather like the plasticine models of Mr. F. A. O'Neill and, at first, give little impression of size. But there are effective shots later on in which the huge monsters and tiny humans are seen together. What surprised me most was the lack of build-up when the animals were first introduced. There they were

— and that was that. In the book, your interest grows as the explorers come nearer to them, and surely the same technique could have been used in the film. Monsters hinted at are nearly always more impressive than monsters shown.

### A Brontosaurus came to London

There were effective shots of a forest fire with flaming trees, fleeing monsters and boiling mud, before the explorers lowered themselves to safety down a rope — on the other end of which the ape man was trying to pull them back. Not really a very credible situation, and certainly not Conan Doyle's. A man in an ape skin, and the general air of unreality was not helped by the fact that an obviously white actor was covered in black to play the part of a negro. This seemed to happen quite often in the silent days — and I don't see how they ever thought they could get away with it. The best trick work in the film comes right at the end when a live Brontosaurus escapes and careers down the streets of London. Tower Bridge collapses in the middle, causing the monster to fall into the river. This is very well handled, but you have to wait rather a long time for it. Characterisation was largely lost sight of once the party



*One thing which was genuine—the alligator which is giving Bessie Love a ride. A publicity shot, not in the film.*

had reached the jungle. Although the film would probably interest or even intrigue all of us, I doubt if it would really excite.

### THE TEN BEST

ONE of the difficulties facing clubs when they present the Ten Best is that they usually have to book the films and the hall before they have a chance of seeing the programme. This year, the local club committed itself to three shows: a Friday evening, a Saturday afternoon and a Saturday evening. Previously they had shown the film on Tuesday and Wednesday evenings. As no local films were included, it was all rather a gamble. As it turned out, they had a full house on the Friday, a good audience on the Saturday evening and a very meagre one in the afternoon, although the seats were 6d cheaper then.

### Programme Order

The films were previewed before the first public show, and it was decided to change the programme order. *Flight to Venus* did not amuse those present and they decided not to end with it. Instead they finished with *The End* which was projected at 24 f.p.s. at the first public presentation in order to get a laugh somewhere. Now all this was decided by the projection team and, as it turned out, they proved absolutely wrong. *Flight to Venus* was the success of the show, and *The End* at 24 f.p.s. was absolutely incomprehensible. The show, which had gone very well up to then, ended in a stunned silence.

By Saturday afternoon, the projectionists had been persuaded to run *The End* at 16 f.p.s. (it was received with just the same stony silence as the previous evening) and it was decided to begin the programme with it. This time the programme was thrown completely out of balance with all the dreariest films lumped together in the first half.

So, by the third programme, the films were actually presented in the correct order and at the correct speed. *The End* was still pretty lamentable, but it did earn a few laughs. How the judges found it so extraordinarily funny, though, was something that no-one in the club could make out. Maybe we were the wrong audience for it!

One last point: I was very struck by

the difference made by the size of the audience. Films that seemed very feeble on Saturday afternoon had seemed almost riotously successful the previous evening. Maybe my restrained enthusiasm for the programme was due to seeing it three times in two days! This is a pretty gruelling test for any film. But don't misunderstand me: this year's Ten Best is well worth seeing. It's just that something seems to be missing. Maybe it's 8mm.!

### WORLD-WIDE READERSHIP

A.C.W.'s READERS are certainly well scattered over the world, so it was not such a surprise to me to get a letter from South Africa suggesting how Mr. Kenneth Easlea of Palmers Green, London, could film long distance walks. The September 14th issue, in which I passed on Mr. Easlea's request, reached Cape Town "the same week as the Spartan Harriers (a local athletic club) staged their annual 50 mile walking race between Cape Town and Simonstown and return".

My correspondent, Mr. Rex Muller, said, "Last year, I loaded my Bolex H8 with a 100ft. double run spool and filmed the race. I think I was able to bring in a great deal more than just 'shot of competitors going towards or away from the camera'. For example, you can take shots of facial expressions, the variety of legs participating — we have chaps here with thick legs, bow-legs, 'match-stick' legs, knock-kneed competitors and what have you. Then there is the 'gallery', onlookers who applaud or mock. One could also use various signposts and landmarks to establish the location at various stages. Yes, filming a walking race is great fun".

I have passed this letter on to Mr. Easlea, for already Mr. Muller has suggested, "Perhaps I could cover next year's Cape Town/Simonstown race for him in exchange for a film on the London/Brighton". This seems to me an interesting idea — not only to obtain films that would interest both parties, but to enable each to pick up ideas from the other. Good luck to them both!

## Additional Dialogue

In which we  
dub new lines on  
old pictures



The Three Worlds of Gulliver

"I never did trust those vitamin pills"





*You  
write  
the*

## ADDITIONAL DIALOGUE



SINCE Additional Dialogue first appeared on the pages of *ACW*, many of you have written in to suggest giving the readers a chance at caption writing. Well, your chance has come. For in this Christmas issue there is not one, but eight different movie stills. And just to add a bit more spice to your caption writing, we are offering a prize of two guineas for the best single caption. Send in the caption for just one of the stills, or for all eight.

If you don't know what "Additional Dialogue" is about—take a look at the opposite page.

Entries should be sent to "Additional Dialogue" *Amateur Cine World*, 46-47 Chancery Lane, London, W.C.2, and postmarked not later than December 21.

Reading from top to bottom

Left:

1. *God's Little Acre*
2. *I Accuse*
3. *The Last Hurrah*
4. *Gunfight at O.K. Corral*

Right:

5. *Lonely Hearts*
6. *Law and Disorder*
7. *Theresa Raquin*
8. *The Curse of Frankenstein*



had reached the jungle. Although the film would probably interest or even intrigue all of us, I doubt if it would really excite.

## THE TEN BEST

ONE of the difficulties facing clubs when they present the Ten Best is that they usually have to book the films and the hall before they have a chance of seeing the programme. This year, the local club committed itself to three shows: a Friday evening, a Saturday afternoon and a Saturday evening. Previously they had shown the film on Tuesday and Wednesday evenings. As no local films were included, it was all rather a gamble. As it turned out, they had a full house on the Friday, a good audience on the Saturday evening and a very meagre one in the afternoon, although the seats were 6d cheaper then.

## Programme Order

The films were previewed before the first public show, and it was decided to change the programme order. *Flight to Venus* did not amuse those present and they decided not to end with it. Instead they finished with *The End* which was projected at 24 f.p.s. at the first public presentation in order to get a laugh somewhere. Now all this was decided by the projection team and, as it turned out, they proved absolutely wrong. *Flight to Venus* was the success of the show, and *The End* at 24 f.p.s. was absolutely incomprehensible. The show, which had gone very well up to then, ended in a stunned silence.

By Saturday afternoon, the projectionists had been persuaded to run *The End* at 16 f.p.s. (it was received with just the same stony silence as the previous evening) and it was decided to begin the programme with it. This time the programme was thrown completely out of balance with all the dreariest films lumped together in the first half.

So, by the third programme, the films were actually presented in the correct order and at the correct speed. *The End* was still pretty lamentable, but it did earn a few laughs. How the judges found it so extraordinarily funny, though, was something that no-one in the club could make out. Maybe we were the wrong audience for it!

One last point: I was very struck by

the difference made by the size of the audience. Films that seemed very feeble on Saturday afternoon had seemed almost riotously successful the previous evening. Maybe my restrained enthusiasm for the programme was due to seeing it three times in two days! This is a pretty gruelling test for any film. But don't misunderstand me: this year's Ten Best is well worth seeing. It's just that something seems to be missing. Maybe it's 8mm.!

## WORLD-WIDE READERSHIP

A.C.W.'s READERS are certainly well scattered over the world, so it was not such a surprise to me to get a letter from South Africa suggesting how Mr. Kenneth Easlea of Palmers Green, London, could film long distance walks. The September 14th issue, in which I passed on Mr. Easlea's request, reached Cape Town "the same week as the Spartan Harriers (a local athletic club) staged their annual 50 mile walking race between Cape Town and Simonstown and return".

My correspondent, Mr. Rex Muller, said, "Last year, I loaded my Bolex H8 with a 100ft. double run spool and filmed the race. I think I was able to bring in a great deal more than just 'shot of competitors going towards or away from the camera'. For example, you can take shots of facial expressions, the variety of legs participating — we have chaps here with thick legs, bow-legs, 'match-stick' legs, knock-kneed competitors and what have you. Then there is the 'gallery', onlookers who applaud or mock. One could also use various signposts and landmarks to establish the location at various stages. Yes, filming a walking race is great fun".

I have passed this letter on to Mr. Easlea, for already Mr. Muller has suggested, "Perhaps I could cover next year's Cape Town/Simonstown race for him in exchange for a film on the London/Brighton". This seems to me an interesting idea — not only to obtain films that would interest both parties, but to enable each to pick up ideas from the other. Good luck to them both!

## Additional Dialogue

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the

## ADDITIONAL DIALOGUE



SINCE Additional Dialogue first appeared on the pages of *ACW*, many of you have written in to suggest giving the readers a chance at caption writing. Well, your chance has come. For in this Christmas issue there is not one, but eight different movie stills. And just to add a bit more spice to your caption writing, we are offering a prize of two guineas for the best single caption. Send in the caption for just one of the stills, or for all eight.

If you don't know what "Additional Dialogue" is about—take a look at the opposite page.

Entries should be sent to "Additional Dialogue" *Amateur Cine World*, 46-47 Chancery Lane, London, W.C.2, and postmarked not later than December 21.

Reading from top to bottom

Left:

1. *God's Little Acre*
2. *I Accuse*
3. *The Last Hurrah*
4. *Gunfight at O.K. Corral*

Right:

5. *Lonely Hearts*
6. *Law and Disorder*
7. *Therese Raquin*
8. *The Curse of Frankenstein*

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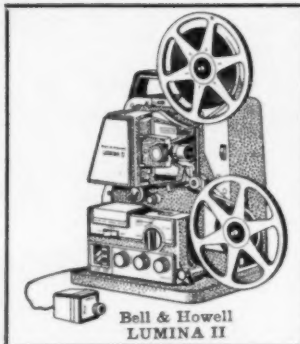
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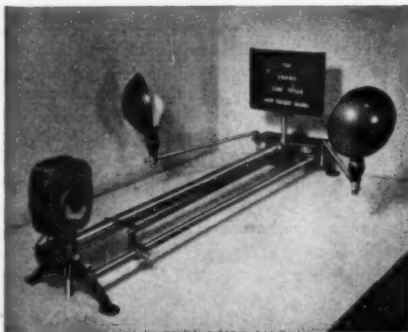
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## Movie Miscellany

BY IVAN WATSON

# a PROTEST from the SUN-CLUBS

IN THE NOVEMBER issue of a well-known health journal, the Federation of British Sun Clubs has issued an open letter of protest to the British Board of Film Censors. The letter complains that the nudist films shown in London and other large cities have little resemblance in either action or characterisation to the activities of "the true naturist or nudist movement".

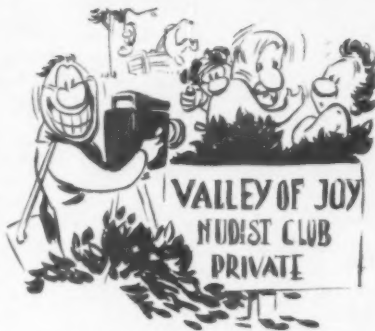
More specifically, the Federation objects to "the wide use of models whose excessive physical features render them untypical" and to "the excessive photographic emphasis on the nude female body in particular".

The writers do not accept the necessity of using professional actors. They point out that an amateur film—*Travelling Light*, made by Michael Keatering is "the kind of wholesome representation of modern naturism which the Federation would fully recommend and support". Mr. Keatering is, I gather, himself a well-known naturist—as are members of the cast of *Travelling Light*.

I haven't seen the film and, for all I know, it may be a very good one. But, on this issue, my sympathies are with the British Board of Film Censors. It isn't the Board's job to ensure that a commercial film bears any relation to actuality. Since when have the curvaceous blondes, blondes and brunettes we normally see on the cinema-screen been typical of the girl next door?

I've no particular feelings about naturists. If they want to take their clothes off and romp in the sun, it's their business. But to make an honest, intelligent and factually accurate film about them—that's different and I'd feel sorry for any director, amateur or professional, who had to tackle the job.

Imagine all the people you see in the 'bus, the train, or restaurant—no, perhaps you'd better not! They may be bow-fronted, knock-kneed, concave or convex in the oddest places but, with their clothes on, most of them have a



certain dignity. I prefer not to envisage them as Children of the Sun, disporting themselves in a naturist film—however well-intentioned. The truth is most of us just aren't built for that sort of thing. Unless the average naturist is much better equipped than ordinary mortals, he shouldn't be surprised when the professional peep-show producers use mercifully untypical models for their sad little sagas of life-in-the-raw.

### Great New Advance?

I HOPE the Recording Angel will never read out aloud all the advertisement copy I've written in the past 20 years. When I wrote it, I probably thought it was prose of a high order. I know better now. But even the most sardonic old hack, squinting malevolently at the latest bit of juvenile advertising delinquency, has to admit it . . . there are moments in a copywriter's life when, having sold himself the idea that the product is unusually good, he throws caution to the winds and really let; himself go.

Is this what happened to the man who wrote the copy for that television advertisement with the headline—"Amazing Cinema-Close-Up Quality?" (As headlines go, it's pretty good.) The copy pursues the theme with happy abandon. "Everything you see—even a far view of football or racing—has an exciting cinema close-up quality!" But

there's more to it than this: "The big, forward-facing speaker gives cinema close up sound, too. . . ."

Shall we tell him that cine-camera owners may raise their eyebrows at the suggestion that you can have a long-shot which is really a close-up—on such a small screen, too! Dare we remind him that the optical tracks used in the cinema give the hi-fi boys stomach-ache?

But why spoil his fun? Let's leave him happily enjoying the thought of long-shots that are close-ups and cinema-sound that's so good we'll all want it in our television sets. It's no daffier than the whiter than white we get with NEW Splurge . . . or whatever they call the stuff.

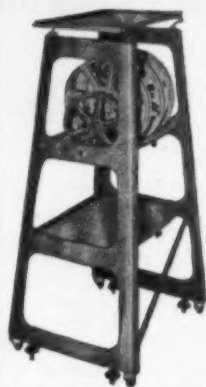
### Filter-Tip

THOSE of us who occasionally like to work outdoors with monochrome usually regard a medium yellow filter as an essential accessory; by absorbing some of the excess blue light from the sky, it makes the sky darker and emphasises the clouds. With a filter factor of 2, you are supposed to give twice as much exposure—one full stop more—but I have found from experience that it's always better to lean slightly in the direction of underexposure than overexposure. Otherwise you overcompensate and you're back where you started, with the clouds washed out. With a medium yellow filter I open up only half a stop.

If you're using fast film, you might try a X4 green filter. It cuts down the effective speed by two full stops but overcomes the tendency of grass, leaves and any foliage to look unpleasantly dark in black and white films. And, if your girl-friend wants to cheat about the sun-tan she worked so hard to achieve when the sun occasionally shone during your holiday, photograph her in black and white through a green filter; she'll have a really impressive tan!



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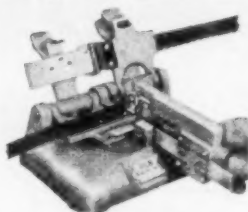


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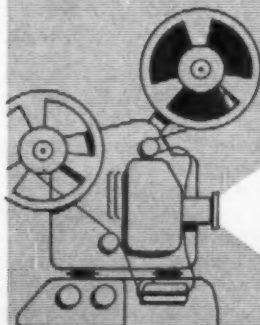
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## A MOVIE MAKER AT THE CINEMA

By ALEC GITTINGS

Director John Cassavetes seems to produce better work when he lets the actors make it all up as they go along.

REMEMBER *Shadows*, the film which thrust the responsibility for dialogue, action and even plot development on to the actors instead of the scriptwriter? John Cassavetes, director of that extraordinary production, has now made his first feature within the industry. (*Shadows* was made on a semi-amateur basis.) Unlike the earlier film, *Too Late Blues* has a script, though individual scenes are sometimes improvised. And it is the improvised material which succeeds.

The plot concerns a jazz musician (played with startling effectiveness by the hitherto off-putting Bobby Darin) who meets a young singer (Stella Stevens, last seen as Apassionata von Climax in *Li'l Abner*) and falls in love with her. At a crucial moment in their relationship he feels so ashamed of the physical cowardice that he has shown before her that he rejects her, and spends a wretched period as a gigolo and hack musician. Eventually they are re-united, and he returns to his original band.

### Unconvincing

The development frequently fails to convince. We first boggle when the musician firmly turns down the spectacularly attractive singer's invitation into bed. And once past the half-way mark the demands on our credulity increase rapidly. One character after another who has so far been happily casual and extroverted becomes introspective, intense, or articulately fearful for his integrity. Is it too fanciful to see a reflection of Cassavetes's own anxiety about the possibility of selling out to a commercial company in his hero's dilemma? And could this personal element be the explanation of the much less successful treatment of these sequences than of the scenes where little or nothing is going on?

Even the approach is different. The earlier scenes, such as a crowded party reminiscent of the literary party in *Shadows*, a ball game in a park which

Cassavetes (right) rehearses a scene for *Too Late Blues* with Bobby Darin and Stella Stevens.



## SNARED BY A SCRIPT

the musicians join, and a memorable scene where the hero mixes his girl a drink at a bar counter, are naturally and agreeably untidy, with the camera nosing in like a friendly eavesdropper. But the soul-searching is far more formal, conducted in stiff, static duologues in a single set.

### Realistic Fight and Sympathy

Yet Cassavetes can bring off genuinely dramatic scenes. An encounter around a pool table which gradually becomes thick with menace is one of the most tense, unnerving build-ups to a fight which I can remember; and the fight itself, all clumsy hugs and fumbings, is a splendidly realistic piece of work. Yet even this is surpassed by the ferocious emotional climax which follows as the musician and girl savagely rip their understanding to shreds.

Cassavetes's main gift is a psychological comprehension and sympathy. He can present a portrait of a man which tells more in the first few seconds we see him than we know about most film characters after ninety minutes. Take the tiny part of a sound recording engineer. From the moment we see him we see a man quivering under stress, concerned only to keep some semblance

of calm in his outward appearance. Later we see why. He works for a studio manager who accepts a second play-through of a tune as being a totally different number.

But where *Shadows* was sympathetic towards virtually all its characters, and treated them in shades of grey, *Too Late Blues* deals principally in blacks and whites. Every acceptance and every rejection is sudden and total. The villains, especially a vicious little agent, are unbelievably dastardly.

### Hand Held Camera

Cassavetes has kept some of his more unorthodox techniques. I seem to remember reading somewhere of his struggle to talk his cameraman, Lionel Lindon, into taking the camera off the tripod and using it handheld for casual group scenes. And he often opens a new sequence on a facial close-up rather than the conventional establishing long-shot.

Only once does he fall for the artificial clever-at-all-costs kind of trickery that has sent so many of the younger French directors wildly off the rails after a promising start. When the heroine makes a desperate attempt at suicide the camera views her looking up

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through a basin plug-hole! It's as preposterous as it sounds, a foolish shot which should have been discarded in editing and never mentioned again.

The final scene offers a sad example of an idea which must have looked good on paper working out hopelessly wrong on the screen. The musician tries to rejoin his band, who angrily tell him to clear off. But when they begin their next number the girl singer switches to the blues that he composed, and one by one the rest of the band literally change their tune.

Life isn't like that; and it seems extraordinary that Cassavete, who can so vividly show us what life is like, should get snared in this kind of theoretical climax.

There are supposed to be exceptions to every rule, and Cassavetes seems to be the one exception to the rule about the necessity for a script. His paper work (he wrote the script of *Too Late Blues* with Ricard Carr) constantly lets him down; but his spur of the moment material is still exceptional enough to make his film worth a visit.

## Entry Form

### AMATEUR CINE WORLD TEN BEST FILMS OF 1961 COMPETITION

- Each film must be accompanied by an entry form. Additional forms can be obtained from ACW (s.a.e., please) if you wish to enter more than one film or do not want to cut your copy of ACW.
- There are no classes: any number of films may be entered by bona fide amateurs working on their own or in clubs or groups. An intending entrant who has any doubts about his amateur status should submit full details to the Editor and request a ruling.
- Any film, of any length, subject or gauge may be entered; it may be in monochrome or colour, silent or sound (optical, stripe or tape). Each entry should preferably have been produced in 1961, but if it was made before this, some work must have been done on it during 1961, e.g., re-editing of a sequence, insertion of retakes, new titles, etc.
- If a film is accompanied by a tape recording, adequate cue marks must be provided. Entrants are requested to mark the film leader with a cross in a rectangle and the tape with a white label or white ink. Projection should then commence with the marked film frame in the projector gate and the white tape marker against the playback head of the tape recorder.
- If any copyright material is used in a film or sound track, copyright must be cleared by the entrant before forwarding his film or tape.
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(2) Stamped addressed label for return of film.

NAME (if entry is a club film, please give names of director and club) \_\_\_\_\_

ADDRESS (if club film, please give address for correspondence if this is different from club headquarters address) \_\_\_\_\_

This film was produced by me/my club without professional assistance (except for processing/titling/recording) and I/we received no financial return for its production. The copyright in it is my/our property. I accept the conditions of entry (specified above) to the Amateur Cine World Ten Best Films of 1961 competition.

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# shapes and short cuts

## in ANIMATION

PART 1

by David Fulton

THE ANIMATED cartoon is more demanding of hard work than artistic ability. If you are blessed with the latter, beware—it makes the job harder. The animator is a tenacious and somewhat technically minded visionary whose personal dream world he is able to transmute into the temporal reality of sight and sound.

Because every object and movement seen in a drawn film must be created before it can be photographed, methods are needed to reduce the work involved. It is, however, a common idea that if a cartoon character is seen to scratch his head for five seconds than the scene must have been drawn and painted 80 times (at 16 f.p.s.). If this were so Emile Cohl would have been the first and last film cartoonist.

In fact, the character and background in this case need be drawn only once—minus the arm that's doing the scratching. This might be drawn not more than six times—in six positions moving to the right and using the same six in reverse order for the movement to the left. Alternatively, his scratching-arm could be drawn on stiff paper, cut out, and filmed in the six positions.



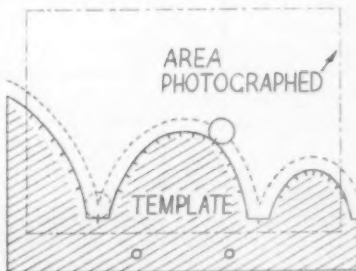
"Be Oi cut out for this job Oi wonder?" Charlie Cutout is not as simple as he looks: this type of animation has some head-scratchers of its own, mainly in its lack of flexibility, tendency to jerkiness and difficulty in maintaining accurate registration of components from frame to frame.

### Cels v. Cut-Outs

Registration when using cels (celluloid sheets) is relatively easy. Maintaining proportion is not so easy. The merits of cut-out and cel techniques can be compared in the case of the bouncing rubber ball in figs 2 and 3. If the action takes three seconds we have (again at 16 f.p.s.) 48 frames in which to do the bouncing.

Whether cels or cut-outs are used a glass pressure plate is hinged down to keep the drawings flat during exposure. Frequently a cut-out will be accidentally moved as the pressure plate is raised. Therefore a careful check must be kept on the last position filmed throughout the shot. A cut-out is a tricky object to manipulate and a pair of tweezers will be needed if it is not to deteriorate both in colour and outline as the shot progresses!

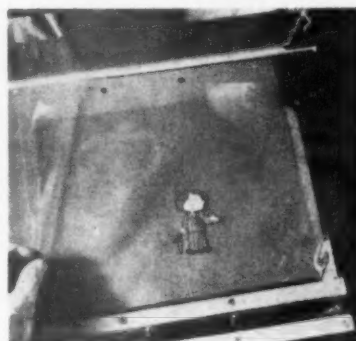
When using cels to animate the ball—or any other more or less constant shape—prepare a tracing guide. This is simply a strip of paper or cel, of sufficient length to manipulate easily, on which the ball is drawn, together with a small cross at its centre. Remember to number the cels consecutively as you progress. On completion of a sequence it only remains to fill in the shapes with poster paint on the reverse side and film the cels in the numbered order.



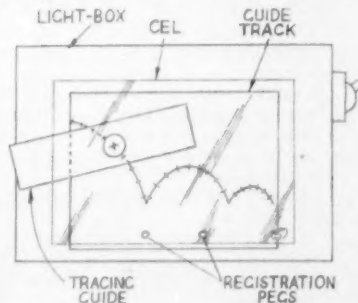
Cut-outs animation. To avoid filming the guide track as well as the ball a card template has been made, along the edge of which the movement per frame is marked. The guide is removed for each exposure.



Tracing a cycle of legs from paper to cel. The animator works at a light-box fitted with registration pegs on which a number of drawings can be placed and viewed in their exact relative positions.



A character broken down into three cel levels. His body, legs and right arm are on the bottom cel, his head and helmet are on the middle, and his left arm is on the top cel. Later, his right arm moves while his body remains stationary therefore both arms are drawn together on the top cel. In this manner stationary parts need not be repeatedly re-drawn as would be necessary if placed on the same cel as a moving item.



Animation on celluloid. Over the pegs of the light-box place the guide track, tracing guide and blank cel or animation paper. Position the tracing guide so that the centre of the ball coincides with the numbered divisions on the track and trace the circles in indian ink.

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## tests... *Easiload* STEEL SPOOLS Smith-Victor ADAPTA-LITE

THE AMERICAN-MADE Smith-Victor lighting equipment, distributed in this country by Nebro, covers a large range of lighting units (lamps, stands, and accessories) suitable for studio or home use.

We have had on extended test the 90 Clamp Lamp, with attached spring clamp and 10in. matt aluminium reflector (meant to take either a No. 1 or No. 2 Photoflood or a 500-watt studio lamp), and the A12-UL Adapta-Lite, a 12in. general purpose matt aluminium reflector finished grey outside, meant for No. 2 Photofloods. Both have E.S. (screw-type) lamp sockets, and incorporate fully adjustable ball and socket heads, fitted to the neck of the lamp-holders and tightened in position by a wing nut.

The Clamp Lamp's jaws are rubber-covered, and can grip any convenient edge, such as the back of a chair, side of a table, edge of a door, or a picture rail. The Adapta-Lite is fitted with a ½in. socket, which fits a corresponding stud on any of the Smith-Victor stands.

### Well Made Reflectors

The reflectors have stiffened rolled-over rims, and are provided with a screw-in switched socket, fitted with a heat insulating wooden handle and 6ft. of twin flex. For use in Britain we should have preferred three-core cable to provide for earthing. The sockets are marked 250V. 660W., so should withstand the load comfortably; certainly, neither they nor the push-bar switches gave any trouble in practice. The lamp socket for the Clamp Lamp is made mainly of black Bakelite, and that for the Adapta-Lite of metal, with impregnated paper insulation between the outer and inner shells.

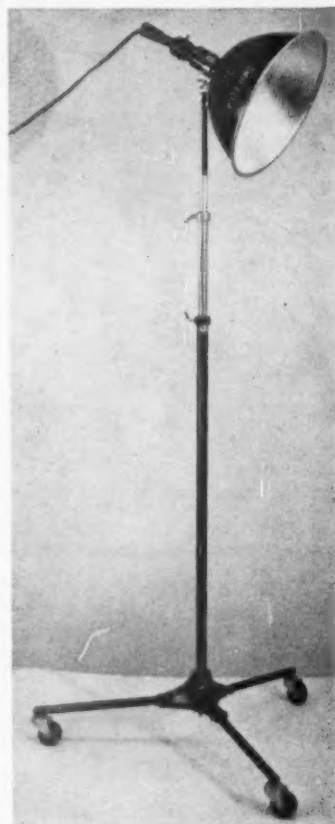
Dimensions of the reflectors, and light output, are given in the table. A film sensitivity of 16 ASA, e.g. Kodachrome Type A, and an aperture of f/1.8 were chosen for quoting lamp-to-subject distances. The width of scene covered before the brightness drops by half a stop, one and two stops is also given. A half-stop will probably pass unnoticed with many scenes, and if large areas are to be covered, then the lamps could be spaced at this same interval to get uniform lighting. A drop of a whole stop may be acceptable or even desirable with many scenes where the interest is static and concentrated near the middle. The two-

stop drop is mainly included to indicate the amount of spill light.

Comparing the performance of the Clamp Lamp's 10in. reflector with No. 1 and No. 2 Photofloods gave some very interesting results. The light level at the centre is the same with both bulbs (they both give the same exposure at the same distance) but the spread is much larger with the No. 2 bulb, and approximately twice the width can be lit fairly evenly with the larger bulb than with the smaller. With the 12in. reflector, the output is much greater in the centre (actually 2½ times) than with the 10in., but the fall-off is more rapid, and the width covered reasonably evenly is intermediate between that obtained with the two bulbs in the 10in. reflector even at the larger distance.

Thus, for lighting a scene, we found that the 10in. with No. 2 bulb is to be preferred if even lighting is desired, as long as the lamps can be put far enough from the subject so as not to interfere with the camera. A set of such lamps at 5ft. centres, such as on a batten, will provide a uniformly lit scene about 6ft. away, and is thus suitable for lighting the background, or for basic lighting of a scene on top of which effects lighting can be superimposed. The 12in. will be chosen if the lamps must be kept further back, and for high-lighting individual parts of the scene.

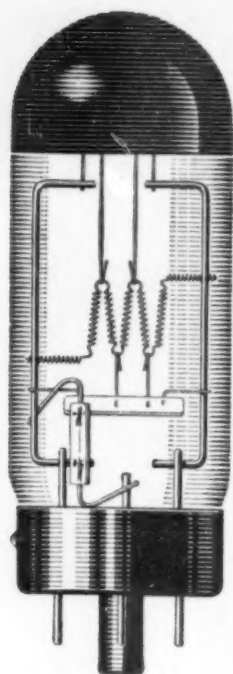
The light distribution is shown graphically in the diagram, which was measured at a distance of 5ft.—far enough to show the behaviour at larger distances also. The horizontal arcs represent brightness differences of half a stop. A typical commercially obtainable reflector, 11in. diameter, with polished, stepped sides, is



Smith-Victor BR6 Castor Stand, the most elaborate of the three types available.

Dimensions and Light Output of Reflectors

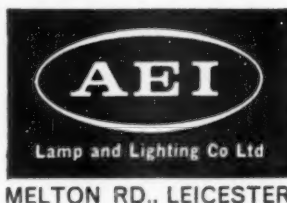
Bowl Diameter	10in.		12in.
	5in.		6in.
Bowl Depth	2in.		2in.
Neck Length			
With Photoflood	No. 1	No. 2	No. 2
Tip of Bulb to Rim	3½in.	1½in.	2½in.
Lamp-Subj. Dist. for f/1.8, 16 ASA	5ft. 10 in.	5ft. 10 in.	9 ft.
Width covered at that Dist. for Drop of:			
Half a Stop	2ft. 6 in.	5ft.	3ft. 8in.
One Stop	3ft. 6in.	6ft. 5in.	5ft. 3in.
Two Stops	5ft. 3in.	8ft. 8in.	8ft. 4in.



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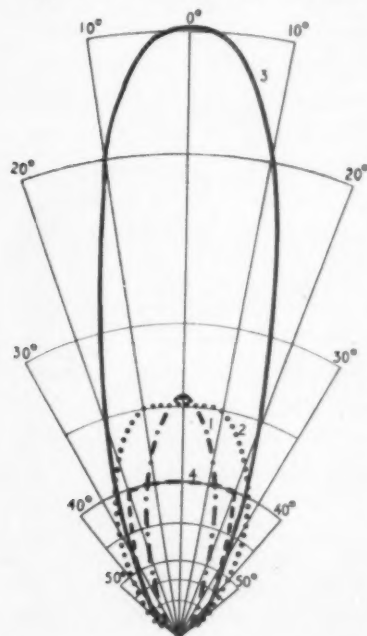
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included for comparison, and it will be seen that though this is slightly more even over a larger angle than the 10in. Smith-Victor with the No. 2 lamp, the latter gives half-a-stop more light; further, the angle at which the intensity drops by half-a-stop is the same with both units, so in practice the Smith-Victor has approx. 40 per cent greater efficiency. The 10in. reflector fitted with a No. 1 bulb has a narrower beam than the 12in. with the No. 2 lamp, and the light output is  $1\frac{1}{2}$  stops less.

Summing up, then, the two reflectors are quite flexible in application, and allow a variety of lighting schemes to be used, though for best effects several units will be required. Clip-on fibre-glass diffusing screens with metal frames are available, which distribute the light more evenly, though the centre intensity drops appreciably. Other items in the range include tripod and castor stands.

Prices: 90 Clamp Lamp, comprising



Relative light output at various angles. The horizontal arcs represent brightness differences half a stop.

- (1) No. 1 Photoflood in Smith-Victor 90 Clamp Lamp (10in. reflector).
- (2) No. 2 Photoflood in 90 Clamp Lamp.
- (3) No. 2 Photoflood in Smith-Victor A12-UL reflector.
- (4) No. 2 Photoflood in a typical 11 1/2 in. stepped aluminium wide-angle reflector.

Note that with this 10in. reflector the No. 2 bulb gives a wider spread of light than the No. 1 bulb, but with the same central light intensity. The No. 2 bulb in 12in. reflector gives  $2\frac{1}{2}$  times higher central brightness but with more rapid fall-off.

10in. reflector, switched E.S. socket, heat-free handle, 6ft. of flex, and clamp, £1 12s. 6d.; A12-UL Adapta-Lite, with 12in. reflector and 1in. stud, in place of clamp, but otherwise similar, £3; A10-UL Adapta-Lite, a smaller 10in. reflector for No. 1. Photofloods, but otherwise as above, £2; C1 spring clamp, with rubber grips. 7s. 6d.; diffusers, 10in. D10, 17s. 6d., 12in. D12, 19s. 6d.; folding two-section S2 tripod stand, extending to 6 1/2 ft., with leg spread 26in., weighing 2 1/2 lb. and folding to 42in., £2 10s.; three-section folding S3 stand, extending to 8ft., with leg spread 33in., weighing 4 lb. and folding to 36in., £3 17s. 6d.; three-section castor BR3 stand, extending to 8ft., with folding 21in. legs fitted with ball-bearing castors, folding to 36in., £12 12s. All the stands have 1in. studs to take all Adapta-Lites.

(Submitted by: Neville Brown & Co. Ltd.)

### Easiload STEEL SPOOLS

THESE ALL-STEEL 16mm. spools are available in sizes from 800ft. capacity upwards, each being complete with square can. The spool is of heavy gauge steel (approx. 0.038in. thick—nearly 1mm.), the side flanges having all edges slightly rounded outwards. This not only gives extra stiffness (akin to ribbing), but also positively prevents the edges of the metal scraping the edges of the film. All edges of the metal have been efficiently blunted, and one can safely run the fingers along them without fear of getting cut. A square centre hole is provided each side, so the spool can be used either way round. Film capacity is marked in feet and metres on one side flange.

The centre core uses Posso's well known Easiload method of flat springs to grip the end of the film. The springs are readily held open for threading by finger pressure through the holes in the sides of the core; releasing the springs grips the inserted end of the film—quick and easy.

In design and construction the three largest spools of the range comply with the relevant British Standard (B.S. 2014;



Smith-Victor Adapta-Lite, made of aluminium with stiffened rims. The switched E.S. (screw type) lampholder has a heat-insulating wooden handle. The lamps fit either on stands or on convenient and inexpensive spring clamps, and have a ball and socket adjustment. The diffusing screen clips to the reflector.

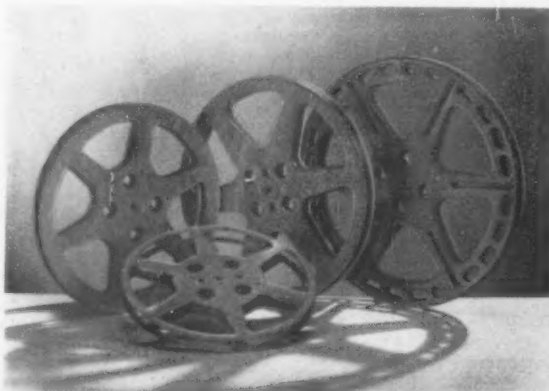
1960). The 1000ft. capacity is an additional size, while the 800ft. spool is slightly different from the British Standard specification dimensions: the core diameter is kept to the same large size (4 1/2 in.) as on the bigger spools—in our view by no means a bad thing though it means a slight increase in outside diameter and weight of the spool.

Each spool has a square can pressed from sheet steel, of adequate thickness (0.024in.). The square shape allows the cans to be stored on their edges along a shelf; alternatively vertical stacking is facilitated by four shallow recesses in the base mating with four protruberances on the lid of the can below.

The spools are well finished with a durable grey hammertone enamel all over; the cans have the same finish outside, with a glossy grey inside. Well made and obviously designed for hard use, each of these 16mm. spools is sold complete with its can. Recommended.

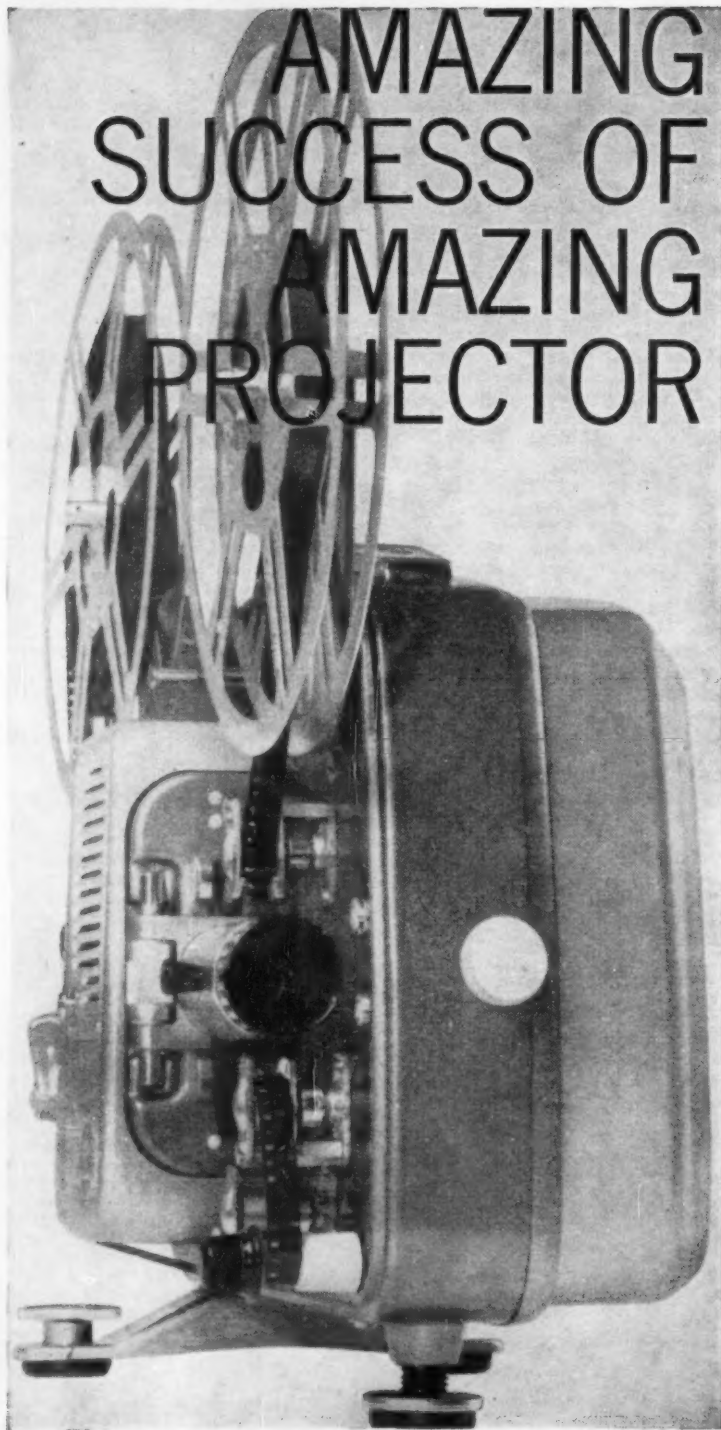
Prices: 800ft., 17s. 6d.; 1000ft., 23s.; 1200ft., 29s. 6d.; 1600ft., 33s. 6d.; 2000ft., 33s. 6d.

(Submitted by Actina Ltd.)



Actina-Posso Easiload Steel Spools, made for 16mm. in sizes from 800ft. to 2000ft. capacity. Each spool is supplied in a square metal can.

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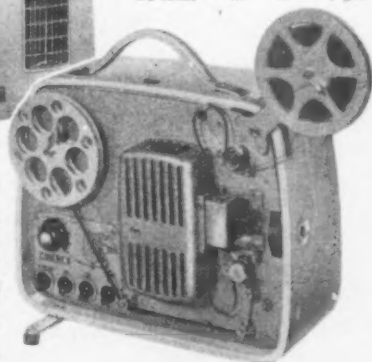
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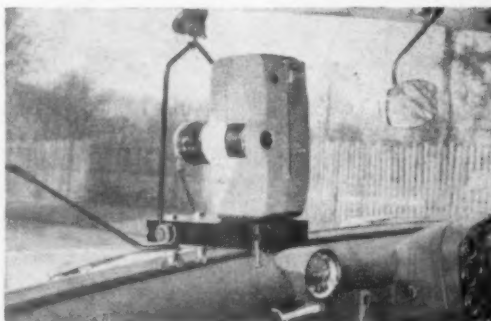
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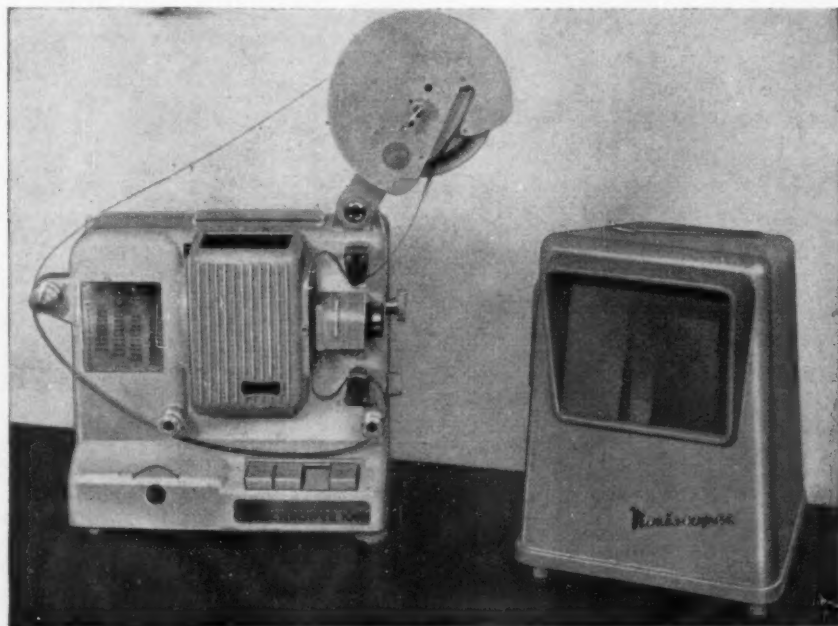
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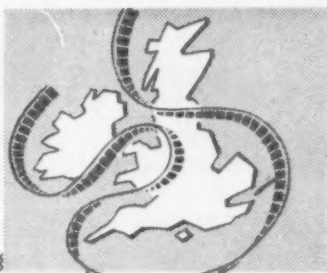
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# ACW NEWS REEL



● HILLINGTON's Rolls Royce Cine Club in Scotland has a documentary idea which may appeal to other works groups. Recently re-formed, with the emphasis switched from 9.5mm. to 8mm., they plan a film about the activities of other clubs associated with their works welfare association.

The idea, of course, is not new. No idea is. What can be new is the treatment used, and this is where Hillington have the chance to achieve the unusual by making a film of interest outside the world of those concerned. If the activities of their clubs are a little more original and wider in their scope than most, then this film could serve as a useful example to other welfare associations.

● An astonishing remark by CHRISTCHURCH, N.Z.: "This year we have not been able to cope with all the films presented for screening on members' film evenings." To aid saddened secretaries elsewhere, perhaps Christchurch will send in the formula?

● "Our beginners," say JOHANNESBURG, "gave a terrific response to a call to bring their own films at beginners' special evenings. Had we not been asked to leave or else be shut in the building all night we might still have been loading up the projector in the early hours of the morning. Not only do the producers present good technical effects but they also had stories built into their efforts. If our beginners keep up the good work some of our older members who are at present polishing trophies once a week will be without that chore very shortly unless they look to their laurels." Jo'burg are at present preparing for what's billed as "The Biggest Film of the Year Show ever to be held": the dates, February 14 and 16.

● LONDON's City Literary Institute have increased the range of their "Filming for Pleasure" courses. Until now they have been limited to the Institute building itself, but to cope with the demand, they're being duplicated at the Stanhope Institute, Queen's Square, Holborn, from 6.30-8.30 on Mondays.

● Lament by many local bulletin editors is the lack of material. FORT WORTH, Texas, Club has no problem. Nearly half of each

month's issue is a moviemakers' list of local events with bright suggestions for new angles on coverage. Not only does this provide a useful general publicity service, but it catches the imagination of the man with a loaded camera but a lack of ideas of his own.

● POTTERS BAR Society's "Six Best of 1961", judged by neighbouring FINCHLEY, produced a record entry of seventeen films, which Finchley say were "all of a high standard". Top points scorer was R. Thompson's *Winter Wonderland*, which took the awards for editing and colour.

● WHAT COULD be the year's most stimulating idea—or alternatively the kiss of death—comes from South Africa's PRETORIA Club. Their "Pixit" bulletin proposes running a "rating table" of all films shown "unless specifically asked not to do so by a member". Audience judging gives points for Photography, Production, Presentation, Storytelling, Entertainment or Educational value, and Exceptional value.

Is this a good idea for raising standards? Might it not be a severe case of swings and roundabouts—the experts being spurred to greater efforts, but the beginners hiding their cameras in the attic?

## News Briefs

● The SCOTTISH ASSOCIATION OF AMATEUR CINEMATOGRAPHERS report six 8mm. films in their annual competition—compared with last year's complete absence of this gauge.

● DURBAN Cine Eight Club are battling out the heats of their "My Best 50 Foot Film" competition. First heat was in October; this month brings heat two.

● PINNER sing the praises of Miss Kitt, member competing in their "Exercise Movie." So intense is her enthusiasm that to stage a plot about recovering an object caught in a tree she enlisted the aid of the Thames Conservancy Board, cranes, and even divers!

*For easy reference to clubs mentioned in this week's Newsreel, secretaries' addresses are listed below:—*

HILLINGTON (Rolls Royce): M. J. Lilly, 259 Linthaugh Rd., Glasgow, S.W.3.

LONDON (City Literary Inst.): G. Wooler-Jennings, City Literary Institute, Stukeley Street, W.C.2.

FORT WORTH (Texas): Miss H. L. Brown, 3227 Baylor, Ft. Worth, Texas.

POTTERS BAR: F. Groom, 2 Oakwood Cresc., Winchmore Hill, London, N.21.

PRETORIA, S.A.: J. E. Jones, P.O. Box 2367, Pretoria, South Africa.

SCOTTISH ASSOC. AMATEUR CINEMATOGRAPHERS: Scottish Film Office, 16 Woodside Terrace, Charing Cross, Glasgow, C.3.

DURBAN: A. Brodie, Marriott & Brodie, 108/109 London Assurance House, 321 Smith St., Durban, S.A.

PINNER: J. Franks, 59 Francklyn Gdns., Edgware, Middx.

## WE WERE THERE!



A.C.W.'s Technical Editor, Philip Jenkins, has just returned from the third Biennale Exhibition of Photo and Cine Equipment in Paris. His eye-witness account of the new products displayed by the world's leading manufacturers begins next week.

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CHOOSING AND USING A CINE CAMERA, by Edwyn Gilmour. A guide to choosing a camera from the bewildering array on the market. Each mechanical feature is described and its function explained. Also covers hire purchase and guarantees, accessory lenses, exposure meter systems, tripods, care of the camera and a glossary of terms. Line illustrations. 124 pp. 6½ x 4½in., price 8/6.

CHOOSING AND USING A CINE PROJECTOR, by Edwyn Gilmour, explains the function of each part of the projector, thus helping in the selection of a model most suited to individual requirements. Describes the models available, their care and maintenance as well as the actual screening of films. Line illustrations. 128 pp. 6½ x 4½in., price 8/6.

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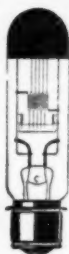
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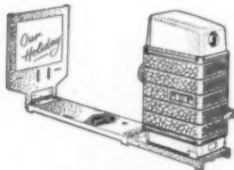
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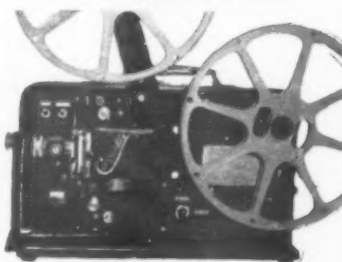
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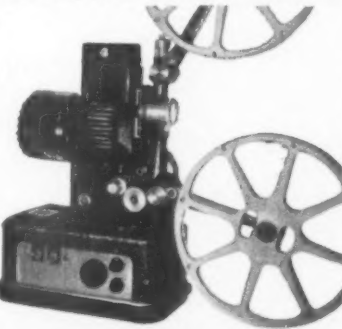
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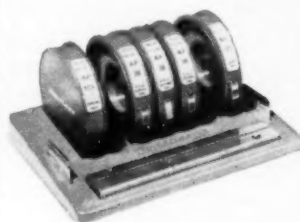
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